

Number of Pledges by FSILG

	Residential Pledges	Non-Residential Pledges	Total
Fraternities and ILGs			
ADP	15	0	15
AEPi	11	0	11
ATO	12	0	12
BTP	10	0	10
CP	11	0	11
DKE	11	1	12
No.6	6	0	6
DTD	16	0	16
DU	9	0	9
ET	7	0	7
Fenway	3	0	3
KS	17	0	17
LCA	16	0	16
ND	8	0	8
PBE	18	3	21
PDT	9	0	9
pika	4	0	4
PKS	10	0	10
PKT	12	3	15
PLP	10	0	10
PSK	17	0	17
SC	7	0	7
Student	7	0	7
SN	13	0	13
SPE	8	2	10
TC	10	0	10
TDC	6	0	6
TEP	5	0	5
TXi	9	1	10
WILG	13	2	15
ZBT	16	0	16
ZP	17	0	17
Sororities			
AEPi		12	12
AP		25	25
AXO		33	33
KAT		29	29
SK		27	27
Total	343	138	481

UA Gives Seats to IFC, DormCon Presidents

By Aaron Du

At the first Undergraduate Association Council meeting of the term last night, the UA voted to give non-voting seats to InterFraternity Council and Dormitory Council presidents.

The bill was proposed by IFC President Rory P. Pheiffer '02 and IFC Councilor Anil Varghese '02. The bill's supporters suggested that although IFC and DormCon presidents are too involved in their respective organizations to effectively serve as councilors, their presence on the council is still valuable.

"I'm glad that the bill finally went through," said UA President Jaime E. Devereaux '02.

The bill passed by a vote of 19-0-2.

UA helps fund Infinite Buffet

The Council unanimously passed



Undergraduate Association President Jaime E. Devereaux '02 delivered her State of the UA address on Monday night.

a measure to allocate \$2000 from the UA Visibility Account to help fund the Infinite Buffet on Saturday, October 27th. The Infinite Buffet is intended to foster interaction between the undergraduates, graduates, faculty, staff, and alumni. The last Infinite Buffet in 1997 drew over 3000 attendees. This year's event is expected to draw a similar crowd, at total estimated cost of \$40,500.

The Infinite Buffet features free food and entertainment along the Infinite Corridor and Killian. The Graduate Student Council and the Class of 2003 will organize the event with assistance from the Office of Student Activities, led by Class of 2003 President Sina Kevin Nazemi '03 and graduate students Soulaymane Kachani G and Satwiksai Seshasai G.

Devereaux discusses State of UA

After the council passed the IFC/DormCon motion, Devereaux gave the annual State of the Undergraduate Association Address.

The address was highlighted by discussion of a \$30,000 grant the UA recently received to foster interaction between students and alumni. The grant is currently earmarked for the career fair, leadership programs, social events, and networking.

Elections to begin in coming weeks

In her address, Devereaux also

UA, Page 18

State Police Veteran Made New CP Chief

By Harold Fox

Following a nationwide search, MIT has named Massachusetts State Police Superintendent John DiFava as Chief of Campus Police. He will take office on October 15 and replace Anne P. Glavin, who was promoted to director of public safety.

DiFava said that he is looking forward to working in a smaller environment where he can have closer supervision of the community and its officers.

"I saw at MIT an opportunity to deal with my strong points," DiFava said. "The fundamental basis of policing is people. You treat them respectfully, giving them the very best services for their community. I'm a people person."

DiFava said that he plans to take a flexible approach to under-age drinking and other youth infractions. He promotes educational programs and other forms of positive reinforcement.

"I don't believe that the hammer approach is effective. If you build a bond with the community, they will trust you. Arrest is not the answer. Penalty and punishment is not the answer. Common sense must prevail. You have to take it on a case-by-case basis," he said.

Campus police focus on service

DiFava said that the biggest challenges and goals in his new position



MIT's new police chief, John DiFava.

are to build morale on the force and develop good relations between the police department and the MIT community. He has plans to do his by becoming personally involved in student life.

"I will be working out at the gym with the students. I'll take any invitation. I'll be at the games. I intend to be extremely visible on campus, and I expect my officers to do the same."

According to DiFava, campus police officers must be different from ordinary police officers. They must be more service-oriented, and

Police, Page 21

Drinking in Cambridge

By Kevin R. Lang
NEWS EDITOR

Just before I left Cambridge, my friends put together a scrapbook for me that highlighted some of my misadventures in Corpus Christi. While scouring MIT webspace, they stumbled across a column I wrote for *The Tech* about a month after arriving on campus. Their favorite line? "I have never consumed any alcohol, and I don't plan to start any time soon."

They got a good laugh over that one. "Soon" turned out to be two years later, when I discovered alcohol roughly a week after arriving in England. Of course I'd had a beer here and there before then, but the night of my 20th birthday was the first time I ever got drunk. At first, I didn't quite know what to make of it, but when I realized what I'd done by drinking an entire bottle of cheap wine with dinner, I ran around saying, "Hey, I think I'm drunk!" to everyone I met.

A new perspective on intoxication

While at MIT, I attempted to avoid situations where I might encounter alcohol. What could have possibly happened to change my attitude so quickly? Maybe it was the fact that I could actually purchase and consume legally in England. Perhaps it was the thousands of other students doing likewise. Or maybe I finally had time to go out, drink, and then recover the next morning without five problem

Cambridge, Page 25



Actor and activist Edward James Olmos gave a motivational speech to MIT and other Boston-area Latino students last Saturday. The event was sponsored by La Union Chicana por Aztlan.

U.S. News Ranks MIT In Top Five

By Elizabeth Jordan

MIT tied for fifth among national universities this year in the *U.S. News and World Report* annual college rankings, unchanged overall from last year.

Princeton ranked first for the second consecutive year, Harvard and Yale tied for second, and the California Institute of Technology placed fourth. MIT tied with Stanford and the University of Pennsylvania for fifth.

As usual, MIT ranked well in the undergraduate engineering rankings, placing first overall. MIT also took top honors in aeronautical/astronautical engineering, chemical engineering, computer engineering, electrical engineering, mechanical engineering, and nuclear engineering.

Undergraduate Association President Jaime E. Devereaux '02 was pleased with MIT's standing in the rankings, but she doubts their actual significance. "It's encouraging that we were ranked first in

Rankings, Page 19



A preview of
MIT's
musical
groups

Center Spread



Comics

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F. W. Olin College of Engineering
attracts several members of the
MIT faculty.

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WORLD & NATION

Dole to Take First Step in Bid For N.C. Senate Seat

THE WASHINGTON POST

Elizabeth Dole, who unsuccessfully sought the Republican presidential nomination in 2000, will take the first formal step toward a bid for the Senate from North Carolina Tuesday with the establishment of a campaign committee that will allow her to begin to raise funds and put together a staff.

"I'm going to be raising money, traveling the state, taking the first steps, and then make a formal announcement of candidacy later in the fall," Dole said in a brief telephone interview Monday.

Dole will be seeking the seat held by Sen. Jesse Helms, R-N.C., who has served in the Senate since 1973, and she enjoys the strong support of the Republican establishment in Washington. But Dole will face a potentially tough primary contest for the GOP nomination against former Charlotte Mayor Richard Vinroot, who has announced his candidacy.

Another potential candidate, former Sen. Lauch Faircloth, who lost his re-election bid in 1998, said over the weekend that he had decided not to enter the GOP primary. Republican Rep. Richard Burr also has been mulling a candidacy and has indicated he will decide this week.

European Markets Take a Beating

LOS ANGELES TIMES

BERLIN

European stocks Monday flirted with multiyear lows and fell through psychological safety nets, intensifying the gloom analysts insist is out of proportion with a modestly promising economic outlook.

Britain's Financial Times 100 index briefly fell below 5,000 for the first time in three years. Germany's Deutsche Telekom, widely held and long considered a rock-solid "widows' and orphans' stock," plunged below its initial public offering price for the first time in five years. From the Stockholm, Sweden, exchange's loss of more than 30 percent of its value this year to Milan, Italy's lowest close in two years, the Continent's markets have taken a beating, many even worse than Wall Street's.

Nor was the carnage limited to Europe. Markets from Japan to Brazil flirted with lows as the increased interdependency of financial centers pushed prices down worldwide.

As the world economy continues to ebb, stockholders everywhere face the danger of being left high and dry. Monday's gyrations show how much of a burden the U.S. economy carries. Wall Street opened sharply off but came back to close just slightly down.

Wall Street Rout Ripples Across Asia With Dips for All

LOS ANGELES TIMES

Asian stock markets fell across the board Monday following the rout seen late last week in New York, led by a 3.1 percent decline in Japan's benchmark Nikkei stock average. The Nikkei closed at 10,086.87 points, down 321.10, setting a new 17-year low.

Elsewhere in the region, Singapore fell 1.2 percent, South Korea 0.8 percent, Taiwan 0.3 percent and Hong Kong 0.2 percent. Several Asian markets have lost as much as 30 percent of their value in dollar terms this year.

"We're looking at an ugly dynamic where large drops in the stock market undercut consumer sentiment," said Robert Subbaraman, Asia analyst with Lehman Bros. Japan. "It's a vicious cycle, as the stock market hurts the economy and the economy hurts the stock market."

The Japanese market fell hardest among its counterparts Monday with all sectors, including such companies as Sony Corp. and Kawasaki Steel, losing ground. The Nikkei has declined more than 25 percent year to date and nearly 75 percent since its peak in late 1989.

U.S.-Russian Nuclear Arms Programs Fall into Disarray

By Walter Pincus

THE WASHINGTON POST

WASHINGTON

Nearly three dozen U.S.-Russian programs designed to prevent the spread of Russian nuclear weapons and materials have foundered because of disorganization and a loss of trust between the two countries, according to an official who was instrumental in creating them.

The programs, which have cost the United States more than \$5 billion to date, have "often lacked coordination not only with Russia but also within" the U.S. government, said Siegfried S. Hecker, former director of the Los Alamos National Laboratory. "Nothing really terrible has happened," Hecker said, but a decade after the collapse of the Soviet Union, Russia's nuclear complex "is largely intact, vastly oversized and overstuffed."

With the election last year of President Vladimir Putin, a former KGB official, and the resurgence of Moscow's security services, access to once-secret nuclear facilities has tightened, according to Hecker. "Today, the window of opportunity appears to be closing, both because Russia does not need our money as desperately and because the security

services have begun to close up the complex," he said in a lengthy article published recently in The Nonproliferation Review, a journal of the Center for Nonproliferation Studies.

Hecker, currently a consultant at Los Alamos, established early contact with Russian nuclear scientists after the collapse of the Soviet Union and was among the architects of the U.S. effort to avert the spread of Russian nuclear weapons. His comments come as the National Security Council is nearing completion of a review of the U.S.-Russian nonproliferation programs ordered by President Bush in March.

The administration already has signaled doubts about the effectiveness of the effort by cutting the budget proposed by the Clinton administration by \$100 million. The programs, which will cost \$872 million this year, have also been criticized by some lawmakers on Capitol Hill and by the General Accounting Office, the investigative arm of Congress.

The nonproliferation effort began in the early 1990s to keep Russian nuclear materials from spreading, and to stop nuclear scientists from selling their knowledge to

other countries. That was quickly complemented by the Nunn-Lugar program, which partially funded the destruction of Russian nuclear bombers, intercontinental ballistic missiles and nuclear submarines, as required by arms control treaties.

Overall, the effort gave rise to about 30 U.S.-Russian programs, managed by the Defense, Energy and State departments, aimed at tightening security at Russian nuclear facilities and providing money as an incentive to keep Russia's weapons scientists and engineers from moving abroad.

Speaking Friday at a meeting sponsored by the Monterey Institute of International Studies and the Carnegie Endowment for International Peace, Hecker said that although he remains a supporter of the programs' nonproliferation goals, a major overhaul is warranted. "What is needed is a coherent, comprehensive, integrated strategy," he said.

During the Cold War, the Soviet Union built nearly 20,000 nuclear warheads. Today, although the Russian strategic force is declining, many thousands of warheads remain deployed at dozens of locations and more than 60 storage sites.

Congress Seeks Economic Plan

By Janet Hook

LOS ANGELES TIMES

WASHINGTON

As a nervous Congress groped for a remedy for the ailing economy, Senate Republican Leader Trent Lott, R-Miss., proposed Monday linking tax cuts for investors — a GOP favorite — with some form of payroll tax relief that has been endorsed by Democrats.

Although Democrats reacted coolly to the suggestion, the fact that Lott was open to such an idea provided a measure of how feverish the Republicans' search for an economic stimulus plan has become.

A new round of tax cuts was just one of many ideas being kicked around as lawmakers — particularly President Bush's Republican allies — grappled with their twin fiscal problems: an economic downturn and the dwindling budget surplus.

"Ideas are bouncing off the wall

and ceiling," said Doug Hattaway, spokesman for Senate Majority Leader Tom Daschle, D-S.D.

It was not clear which ideas — if any — would become law, but it was clear that the worsening economic and budget outlook is coloring almost every issue before Congress.

This week, for example, House GOP leaders may postpone a planned debate of a costly farm bill because they worry the bill will be cast as a budget buster — and possibly go down to defeat.

Fear of a return to deficit spending hung over negotiations between the parties over appropriations for education and defense. House Appropriations Committee aides said negotiators from the administration and both parties in Congress were trying to agree on a way to write remaining appropriations bills to allow increases for education and defense without using surplus Social

Security revenues. But aides from both parties conceded that some accounting gimmickry would probably be necessary.

What's more, the Bush administration was negotiating with lawmakers pushing for another guarantee that Social Security surpluses not be used for other programs. Their bill would require across-the-board spending cuts if Congress overspends the surplus. Authors of the bill — Zell Miller, D-Ga., and George Voinovich, R-Ohio — postponed a scheduled news conference Monday to continue talks with the administration, in hopes of winning the president's support.

The jockeying reflects a growing sense of urgency among members of Congress about the need to take some action on the economy. Republicans especially fear the wrath of voters in the 2002 elections if conditions do not improve soon.

WEATHER

Fall is Coming

By Efren Gutierrez

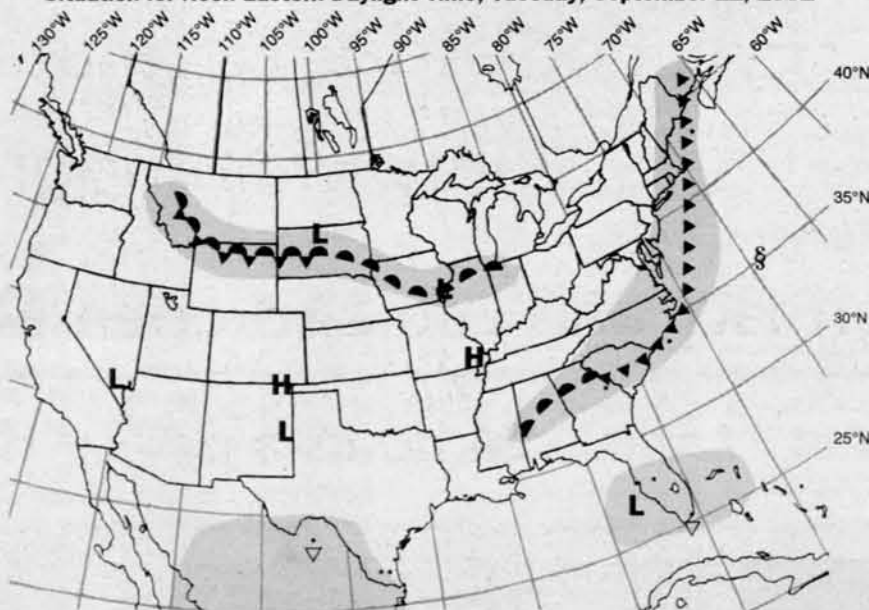
STAFF METEOROLOGIST

After a somewhat warm day yesterday, a cold front will be inching its way toward Boston late this afternoon. This will reinforce the cooler temperatures that arose from cold front which moved through last night. The front will have no rain associated with it, but there will be an increase in clouds. As the week progresses, a cool dry air mass moves settles in the region gives rise to sunny days and cool nights.

Another event in the news is Hurricane Erin as it skirts along the east coast. The cold front passing through New England though will help to change Erin's course from a north-northwest to a northeasterly course, moving the storm safely out to sea.

Today: Partly cloudy skies. High 70F (24C)
Tonight: Clearing skies. Low 57F (14C)
Wednesday: Sunny and mild. High in the mid 70's.
Thursday: Sunny and mild High in the low 70's.

Situation for Noon Eastern Daylight Time, Tuesday, September 11, 2001



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	- - - Trough	Snow * (star)	Fog ☁
L Low Pressure	- - - Warm Front	Light Rain * (star)	Thunderstorm ⚡
§ Hurricane	▲▲▲ Cold Front	Moderate Rain ** (double star)	Haze ☁
	▲▲▲ Stationary Front	Heavy Rain *** (triple star)	

Compiled by MIT Meteorology Staff and The Tech

Suicide Bombing Targets, Kills Key Afghan Guerrilla Leader

By Robin Wright and Paul Watson
LOS ANGELES TIMES

WASHINGTON

The guerrilla leader of Afghanistan's opposition force appears to have been killed in a suicide bombing that could in turn rip apart the only movement left fighting the ruling Taliban, senior U.S. officials said Monday.

Ahmed Shah Masoud, a warrior-intellectual who beat back seven Soviet incursions into his home region in the 1980s, was the victim of a bomb hidden in a television camera or on the body of a man posing as a journalist that went off at the remote base of the Northern Alliance in Khodja Bahauddin, according to Masoud's aides,

though they insisted Monday he had survived the attack.

A legend in South Asia, Masoud inspired the Ken Follett novel "Lie Down With Lions" and was portrayed in the Sylvester Stallone movie "Rambo III." For his military daring during a quarter-century at war with the Soviets and other Afghans, he was nicknamed the Lion of the Panjsher, the desolate region along the border with Tajikistan.

The assertion by Masoud aides that he had only been injured may have been an attempt to prevent a Taliban military onslaught. In London, Ahmad Shaye Qassem, spokesman for the Afghan Embassy, said he was "absolutely

sure" Masoud is alive and his condition was improving. He said Masoud was in a hospital in Dushanbe, the capital of Tajikistan, with leg and hand wounds.

In Tajikistan, however, Afghani officials denied that he had been flown to Dushanbe by helicopter for medical treatment, though they also asserted that he was alive. An official at the Afghan Embassy in Tajikistan, Dr. Muhiddin Mehdi, claimed he had spoken to Masoud in Afghanistan by telephone Monday.

But senior U.S. officials reported Monday that Masoud had died shortly after the explosion. The U.S. officials all asked not to be named, because of the sensitive nature of the information and its sources.

Massachusetts Democrats Battle As Congressional Primary Arrives

By Elizabeth Mehren
LOS ANGELES TIMES

BOSTON

The late congressman loved a good fight, and the band of hopefuls vying to succeed him has been only too happy to oblige.

In the days leading up to Tuesday's special primary election, the personal attacks flew among seven Democrats competing for the seat left vacant when Rep. Joseph J. Moakley died of leukemia last spring.

More refined campaigning came from two Republicans seeking the job held by the legendary Democrat, who represented South Boston on Capitol Hill for 27 years. But their politeness is unlikely to win out,

since registered Democrats outnumber Republicans 4 to 1 in the state's ninth congressional district — which has had just three representatives in the last 70 years.

A flurried day of door-knocking and handshaking Monday marked the end of the intense, 12-week-long battle among Democrats John Taylor, William Ferguson, William Sinnott, Cheryl Jacques, Stephen Lynch, Brian Joyce and Mark Pacheco. Polls late last week showed Lynch, a state senator, in the lead with an expected 39 percent of the vote.

Jacques, his closest rival at 18 percent, spent much of the race painting Lynch as a friend of the "radical right" and a foe of abortion

rights. "He will go to Washington, he will join the Republican extremists to take away a woman's right to choose," Jacques, also a state senator, predicted in a final debate Sunday night.

Lynch, insisting that "there are no Republican, right-wing extremists" in Massachusetts, noted that Moakley had opposed abortion.

During the campaign, Joyce — also a member of the state Senate — sent out mailings that contained unflattering references to the live-in partner of Jacques, who is a lesbian. Joyce, who drew 12 percent in last week's polls, offended many Moakley loyalists by announcing his candidacy before the veteran legislator had died.

GOP Reassures Social Security

THE WASHINGTON POST WASHINGTON

Top Republican officials Monday sought to calm fears that President Bush's economic policies jeopardized the Social Security program, reassuring retirees that their benefits would be safe even if the government dipped into the program's surplus funds.

While Republicans in both chambers of Congress drafted budget-cutting measures designed to protect Social Security funds, Vice President Dick Cheney turned an energy-policy event into a speech defending Bush's budget, and Senate Minority leader Trent Lott, R-Miss., said the political ramifications of using the Social Security funds were exaggerated.

Monday's efforts underscored the anxiety Republicans have felt since White House Budget Director Mitchell Daniels warned on Friday that the current fiscal year's budget could tap into Social Security funds — something Bush and most lawmakers promised not to do. While Bush and his aides continue to assert that their budget will not need the funds, Daniels' unexpected warning sent lawmakers scrambling to consider bookkeeping changes and spending cuts that would keep the surplus retirement funds intact.

The Republican National Committee sent out a news release Monday noting that tapping Social Security surplus funds would not harm beneficiaries. The statement referred to quotes from Marty Corry, an official with the AARP, saying that tapping the surplus "doesn't affect the trust funds one way or the other."

Europe Denounces Belarus Election

THE WASHINGTON POST MINSK, BELARUS

European leaders on Monday denounced Belarusian President Alexander Lukashenko's reelection Sunday as an undemocratic farce but signaled they will abandon attempts to isolate this former Soviet republic because the policy has failed to force changes.

A delegation from the Organization for Security and Cooperation in Europe concluded Lukashenko's regime did "everything in its power to block the opposition" by exercising tight control over state media and ballot counting. The government waged "a campaign of intimidation" against its critics and "a smear campaign" against international election observers, the OSCE declared.

"Unfortunately, these presidential elections didn't meet the international standards of free and fair elections," said Kimmo Kiljunen, a Finnish legislator who headed the OSCE observation effort here. "Maybe the political process was somewhat free, but clearly it wasn't fair."

But the Europeans said it was time to stop trying to cut Belarus off from the rest of the world. Such an approach only "excludes 10 million European citizens from being part of the European family," said Stef Goris, head of a delegation from the Council of Europe, an organization of foreign ministers. "We should get away from this isolation. Nothing has changed in this country in the last few years."

NEW! evening appointments

Internal Medicine	M	T	W	Th
Mental Health	M	T	W	Th
Dental	M		W	
Neurology	M			
Eye, Pediatrics, Dermatology		T		
X-ray/Mammography		T		

Pharmacy and Lab also open Monday thru Thursday til 7pm

Urgent care still 24 hours a day / 7 days a week / every day of the year

5-7pm starting September 17



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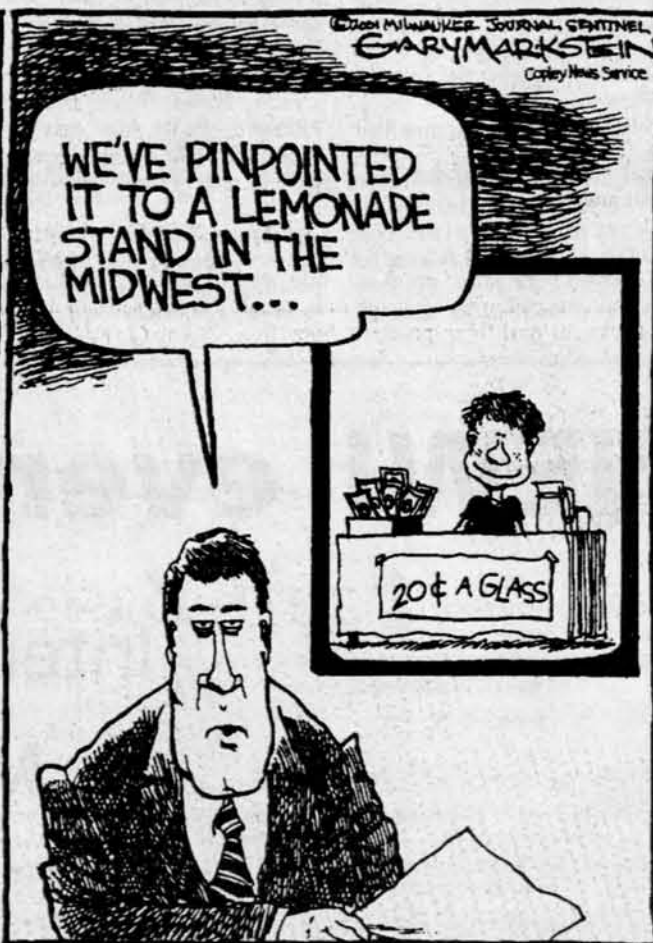
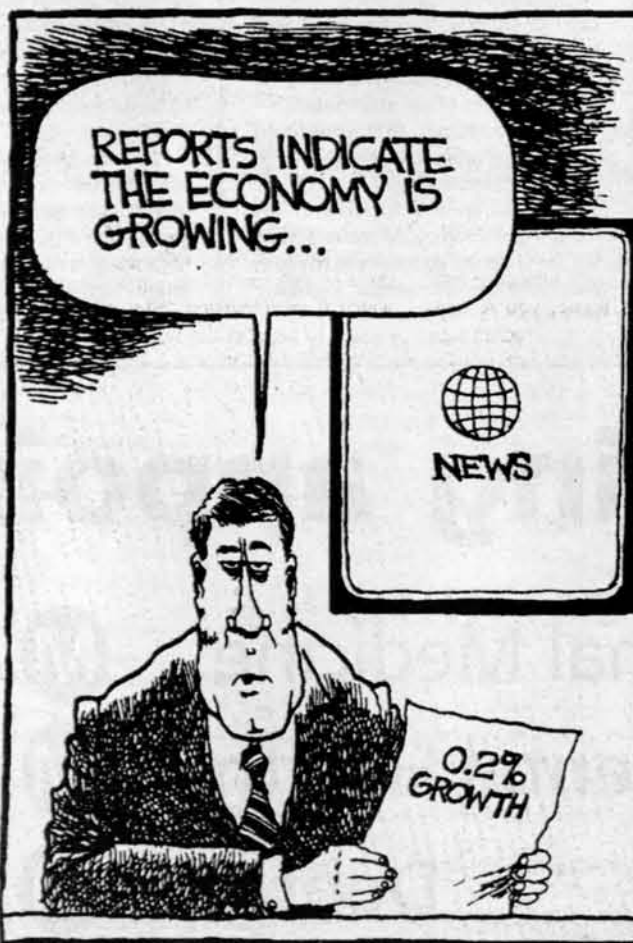
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A SAD DAY IN THE NEIGHBORHOOD



Letters To The Editor

Patently False

Your August 30 story, "MIT Announces Sony Has Violated Patents," mentions that MIT alleges infringement of four of its patents, "which expire in 2006." The four implicated U.S. patents, numbered 5,187,575, 5,218,435, 5,444,491, and 5,485,210, appear to actually expire in 2009, 2011, 2014, and 2010, respectively.

Additionally, you quote Donald Kaiser, MIT's Associate Technology Licensing

Officer, as saying that "MIT has license agreements with Toshiba, Samsung, and Sharp... MIT has never gone as far to file a lawsuit over these digital television-related patents."

This also does not appear to be correct. On October 3, 2000, MIT filed a lawsuit against Sharp that was almost word-for-word identical to its current Sony complaint (claiming infringement of the same four patents), which went on for six months, until Sharp apparently agreed to the license agreement Mr. Kaiser

referenced. On April 6, 2001, MIT filed a lawsuit against Toshiba, again almost identical, with litigation lasting about four months. Toshiba also apparently agreed to a license agreement.

For those interested, the complaints and dockets for these three cases (all filed in the United States District Court, District of Massachusetts) are available at <http://web.mit.edu/keithw/mit-vs-sony/>.

Keith Winstein '03

Opinion Policy

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Dissents are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the editor are welcome. Electronic submissions are encouraged and should be sent to letters@the-tech.mit.edu. Hard copy submissions should be addressed to *The Tech*, P.O. Box 397029, Cambridge, Mass. 02139-7029, or sent by interdepartmental mail to Room W20-483. All submissions are due by 4:30 p.m.

two days before the date of publication.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without the express prior approval of *The Tech*. *The Tech* reserves the right to edit or condense letters; shorter letters will be given higher priority. Once submitted, all letters become property of *The Tech*, and will not be returned. *The Tech* makes no commitment to publish all the letters received.

To Reach Us

The Tech's telephone number is (617) 253-1541. E-mail is the easiest way to reach any member of our staff. If you are unsure who to contact, send mail to general@the-tech.mit.edu, and it will be directed to the appropriate person. *The Tech* can be found on the World-Wide Web at <http://the-tech.mit.edu>.

The Athletic Enterprise

Guest Column

Timothy W. Glinatsis

A few weeks ago, I was sitting in Qualcomm Stadium (formerly the glorious Jack Murphy Stadium) enjoying a terrific pre-season football match-up between my beloved Chargers and the Niners. It was a beautiful day, my chest paint hadn't smeared yet, my Ballpark frank had just the right amount of relish, and the Chargers were winning. As I smiled to myself, a whining voice passed right through the cheering of my buddies: "I can't believe those meatheads make that much money. I could do what they do. It's not *that* hard." A firm believer in the theory that ignorance is America's biggest opponent, I immediately became sickened by this lady's opinion, and fearful for our country's future. How could she do this, and why did she have to ruin the rest of the game for me?

Why do my buddies insist on rubbing my hair every time the Chargers connect for a gain? Am I the only one that gets it? Does anybody else see that professional sports represent the epitome of capitalism? Probably not.

Which is why I feel it's my moral responsibility to share this nugget of truth with the sports-crazed student body of M.I.T.

As we begin, let's take a small quiz in the spirit of higher education.

Which of the following statements is said most often in America today?

- A. "Bill Gates makes way too much money."
- B. "Successful lawyers make way too much money."
- C. "Musicians make way too much money."
- D. "Professional athletes make way too much money."

Clearly, the answer is D. There is no profession in America which is scrutinized as heavily for compensation irregularities as that of professional athletics. Yet, is a professional athlete really any different from Bill Gates or Johnny Cochran? Sure, Bill Gates runs a software giant, and Cochran keeps killers out of jail, while athletes score touchdowns, hit home runs, shoot hat tricks, or nail three-pointers. Specifics notwithstanding, there is no fundamental difference in the reason these people make so much money: they are all very good at what they do. But athletes' salaries are consistently questioned because we, the non-athlete members of society, are jealous of a situation that we continue to support.

One of my favorite arguments from opponents of professional sports is, "Athletes don't do anything productive for society. Doctors, teachers, nurses, policemen — they should be making millions, not athletes." Though I happen to agree with the notion that each of the aforementioned professionals may be underpaid, the argument does not check out as valid. Personal opinion and implicit value really don't mean a thing in a capitalistic environment.

Let's compare, for one second, water and Beanie Babies. We absolutely cannot survive without water; it is essential to life. On the other

hand, we have Beanie Babies. Though many may argue that life cannot go on without them, I assure you that one CAN survive without Beanie Babies. So why is a gallon of water so much cheaper than a Beanie Baby? Because the implicit value of a commodity, or service, has no relevance in our economy; how much of that product or service we demand dictates it all.

How about if we completely take control of Major League Baseball? Since some players are worth hundreds of millions, let's take them out of the picture, and replace each one with the equivalent number of workers at minimum wage. Now that we have those people off of welfare, we can put them to work making baskets.

When the day's over, they, just like anyone else, want to take a paycheck home. It just so happens that, if they're that good, their paycheck is a lot bigger than yours or mine.

Perhaps the most amusing of all the arguments against professional athletics is, "How can we pay these athletes millions of dollars a year, when this country has people on welfare?" You've used a key word: "we." I don't know how "we" can continue to do it. But I'll tell you one thing for sure, "we" aren't going to stop paying them so much money unless "we" stop watching their games on television, being patrons at their games, buying their hats, their jerseys, etc. What about this? "How can we pay these farmhands hundreds of dollars a year, when this country has people on welfare?" I haven't heard that question in a while.

In closing, I'd like to ask one last question of our academic community. If we detract from the success of some in order to compensate for the lack of success of others, what kind of economic system would we have then? If the government controls professional sports, instead of the consumer, and disperses the money where it sees fit, are we capitalist? No. Such a notion is the first step toward communism and socialism. But, in the spirit of such a thought, I've got an idea. How about if we completely take control of Major League Baseball? Since some players are worth hundreds of millions, let's take them out of the picture, and replace each one with the equivalent number of workers at minimum wage. Now that we have those people off of welfare, we can put them to work making baskets or doing something useful in the stadiums during game time. Of course, people will continue to pay for tickets, and will undoubtedly watch it on television; after all, we're paying money to support the less fortunate. If it goes really well, we can even have new jerseys made with the names of the most productive basket weavers.

I just hope ESPN's *SportsCenter* will continue to cover the MLB after that.

Timothy W. Glinatsis is a graduate student in the Department of Ocean Engineering.

Faith-Based Economics

Guest Column

John S. Reed

A religious doctrine masquerading as science has infiltrated our schools, our media and our governments. At this very moment its prophets are aggressively proselytizing around the world, seeking to convert all humanity to the one true faith. Is it creationism? No, creationism is small potatoes compared to this crusade. What is it?

Laissez-faire capitalism.

This claim may strike many as ridiculous since laissez-faire capitalism, the belief that the government's only proper role in the economy is the protection of private property, has nothing to do with belief in a deity or an afterlife. But the religion of laissez-faire capitalism is more like that of the Jedi knights in *Star Wars*. Instead of "the Force," faith is placed in the "invisible hand of the market." Some will strongly insist that laissez-faire capitalism is based only on rationality and evidence, and not on faith in the supernatural.

"The invisible hand of the market" is just a figure of speech, after all. But in looking up the definition of supernatural on Athena, entry number one seems descriptive enough of the claims typically put forth by the followers of laissez-faire capitalism: "of or relating to an order of existence beyond the visible observable universe."

In other words, the theories of laissez-faire capitalism often lack supporting evidence. The most blatant example of this is the frequent claim that free trade, as defined by treaties such as the WTO, NAFTA, and the FTAA, is the best or even the only way for poor developing countries to attain prosperity. This claim is weakened by the fact that not one major economic power in the world has become wealthy through the practice of anything remotely resembling free trade. This includes Japan, Germany, South Korea, Taiwan, and China, as well as those

latter-day champions of laissez-faire, the United Kingdom and the United States. Neither the United Kingdom nor the United States became advocates of free trade until after they had achieved economic leadership. Is that just a coincidence, or were they on to something?

The wealthiest economies provide numerous examples of the effective use of protectionism, subsidies, and other forms of government interference in building economies, nurturing science and technology, educating the populace, and reducing poverty. The record of laissez-faire development policies is far more dubious, as no poor country has ever become rich by following them. In addition, they have been linked to some dramatic failures, like the 1997 Asian economic crisis. It is telling that countries which adhered closely to laissez-faire policies promoted by the International Monetary Fund (IMF) and the World Bank, like Indonesia, and Thailand, have experienced economic collapse. Those that didn't, like China and India, weathered the crisis.

Due to the fact that the historical evidence supporting their position isn't very strong, the advocates of laissez-faire often try to make appeals on a moral level. They'll argue that property rights are the most sacred of rights, and for that reason we must have laissez-faire capitalism. Assuming this is the case for the sake of argument, one has to wonder why they consistently contradict themselves when it comes to environmental issues.

The laissez-faire view on the environment is usually along the lines of "pollute to your heart's content," even if most of the pollution ends up contaminating other peoples' property and their bodies. To stop a polluter, they argue, it's not enough to prove that their waste is flowing onto your property or even into your body. One must scientifically prove that a given pollutant is directly harmful to human health.

Unfortunately, part of that proof may require an illness or death on the part of the affected individuals. Even then, there will

probably be so many confounding factors — other pollutants for instance — that getting conclusive proof will be difficult. If you throw in the fact that laissez-faire capitalists generally favor eliminating environmental protection agencies that could perform such scientific studies, as well as severely restricting the ability of the average person to file lawsuits, then the odds of successfully stopping the polluter under such a system probably would dwindle to near zero. It would seem that, despite all the talk of the laissez-faire capitalists, in this case it's the environmentalists who are the true defenders of property rights and human lives.

Of course laissez-faire believers don't demand that a heavy burden of scientific proof be applied to most other property violations.

No scientific study proving trespassing or graffiti is hazardous to human health is required to roust trespassers or bust graffiti artists. Nor is Adobe required to show that Dmitry Sklyarov's encryption cracking code caused any illness or premature death in order to have him thrown in jail.

The iron fist is demanded against any eye-sore or threat to the pocketbook, and laxity and tolerance is used on threats to human lives. Could this be because laissez-faire capitalists favor the interests of the rich, and the rich don't have to live next to pollution-belching factories? I don't know, but it often seems like they really are more concerned with protecting corporate profits than they are with protecting the private property of the average citizen.

It's time for the separation of church and state to be extended to the realm of economics. The U.S., the IMF, and the World Bank should stop trying to foist faith-based laissez-faire economics on the world. What the world really needs is an empirical and less hypocritical approach that actually helps everyone, and not just the richest 1% of the population.

John S. Reed is a graduate student in the Department of Materials Science and Engineering.

My First Time

Akshay Patil

I guess I did it partially because I was tired of everyone making fun of me, not to mention all the underlying peer pressure. I mean, everyone does it, from biology to economics to political science majors. And of course, almost all of the computer science majors do it.

People always assumed that I did it too; I guess I'm just that sort of guy. You can imagine their surprise when I told them that not only did I not do it, but I didn't even know how to. "It's so easy!" they'd exclaim. "I've been doing it since middle school." Finally I caved in and experimented with it this summer after I had finished with my job. I'm an addict now, but I don't have as much time to spend on it now that classes have started.

Yes, it's true; this MIT computer science major had never created a Web site until his sophomore year of college. Sad, isn't it? I'd programmed in Scheme, C, C++, and Java, but I'd never gone through the trouble of learning HTML.

I did have to make a Web site as part of a project for my HASS class last semester. It was a group project, and I was a computer science major, so the task was naturally assigned to me. Instead of learning HTML and making

At this point, all the real computer scientists have stopped reading this article in disgust.

a good website, I succumbed to laziness and made a horrible site using Netscape Composer (at this point, half of the MIT community simultaneously cringes and thinks "Well, at least he didn't use Microsoft Word"). Then, early on in the summer I decided that my then 50 MB of space on Athena was going to waste, so I made a flimsy, worthless, one-page Web site using Microsoft Word (at this point, all the real computer scientists have stopped reading this article in disgust, and are rapidly making their way to the nearest toilet in order to throw up).

Finally I got my act together and made myself a real website. It definitely looks like a "first try" website, I have lots of little HTML goodies that contribute very little to the site, but are there because I feel the need of proving that I can do it — a very common first-site-ever symptom.

My hacker friends (the ones who give me a verbal lashing when I mention that I'm considering adding frames to my site) hate it, because I have an intro page (with an animated gif file) and I use images everywhere. "Now I can't view your page in a text-only web browser!" they complain.

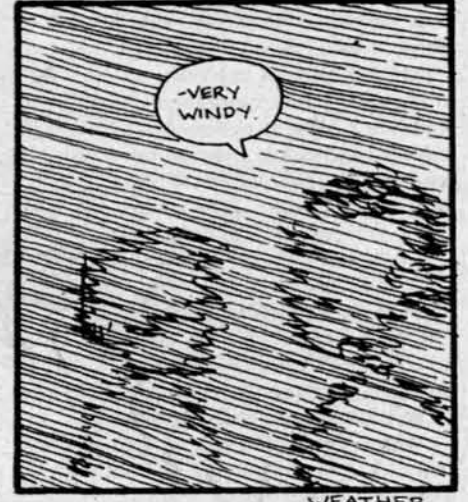
"You don't even have a cell phone," I retort. It is beyond me why anyone would want to access my site via a cell phone or PDA in the first place. The site is utterly void of content, except for <warning! shameful plug imminent!> an incomplete archive of my past Tech columns.

I also have the novice habit of checking my guestbook every 10 minutes, and I'm always annoyed when people tell me they liked my website but don't leave a message for me there. (At this point, Akshay realizes that he hasn't checked his guestbook for a whole day, and immediately pops open a Web browser to take a look) As I was saying, the page definitely needs a lot of work before even comes remotely close to resembling the work of a competent individual, but at least I won't inspire those incredulous looks anymore. It also gives me another thing to do while avoiding my problem sets.

It gives you a sense of pride and arrogance when you come across a poorly designed page and think to yourself, "My site kicks that site's donkey." Creating your own website also makes you appreciate the work and skill that goes into a well made website, although it becomes somewhat tempting to make your site just as phenomenal by stealing the source code (not that I condone that sort of action, I'm just saying, you know, one could hypothetically do it).

You are most probably going to make a website at some point, and you've now got 100 MB of free space just sitting on a Athena server somewhere. Might as well make the most of it. Come on, everyone's doing it.

matsolar



*NOTE: THIS IS SARCASTIC. MAT HATES MANY BOSTON THINGS, INCLUDING...

INSTITUTE MADNESS!

ALISON WONG



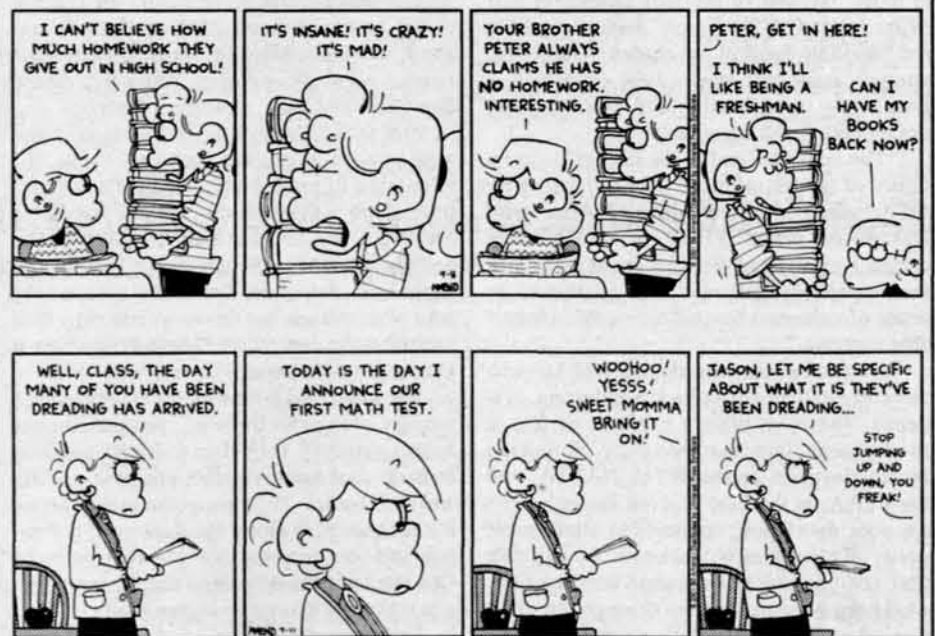
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FoxTrot



by Bill Amend



TechCalendar

Visit and add events to TechCalendar online at <http://tech-calendar.mit.edu>

Tuesday, September 11

12:00 p.m. - 1:00 p.m. — **Excel Quick Start.** This course presents an overview of Excel's basic functions, as well as some of its more powerful features and capabilities. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 6:00 p.m. — **Blood Drive.** Come help save lives by donating blood or volunteering to help with our drive! See our web page for more information or to make an appointment to donate. . free. Room: La Sala, Student Center. Sponsor: American Red Cross Team and Network, Blood Drives.

4:00 p.m. - 5:00 p.m. — **Hatsopoulos Laboratory for Microfluid Dynamics Fall 2001 Seminar Series.** Recent Advances in Quantitative Magnetic Resonance Imaging Velocimetry. free. Room: Room 3-270. Sponsor: Fluid Mechanics Seminars.

4:00 p.m. - 5:00 p.m. — **MTL VLSI Seminar Series.** Organic Thin Film Electronics. free. Room: 34-101. Sponsor: MTL VLSI Seminar.

7:00 p.m. - 9:00 p.m. — **Auditions for AnythingGoes.** Bring a prepared song, in English and sheet music. Wear clothes suitable for movement.. free. Room: Student Center Mezzanine Lounge. Sponsor: Musical Theatre Guild, MIT.

Wednesday, September 12

12:00 p.m. - 1:00 p.m. — **Making Web Sites and Software Accessible to Persons with Disabilities.** (Formerly Web and Software Accessibility Quick Start)
Learn about MIT's accessibility policies for software and web pages. We will discuss applying the principles of universal design to both web pages and software to make them more accessible to users with disabilities. This session will show examples of accessible and inaccessible design, and cover HTML coding and tools that can help make your site or application ADA-compliant. . free. Room: N42 Demo Center. Sponsor: Information Systems.

12:00 p.m. - 6:00 p.m. — **Blood Drive.** Come help save lives by donating blood or volunteering to help with our drive! See our web page for more information or to make an appointment to donate. . free. Room: La Sala, Student Center. Sponsor: American Red Cross Team and Network, Blood Drives.

12:10 p.m. - 1:00 p.m. — **Physical Oceanography Sack Lunch Seminar.** Is Climate Change Periodic? . free. Room: 54-915. Sponsor: Physical Oceanography.

3:00 p.m. - 5:00 p.m. — **spouses&partners@mit: Q&A Session.** Bring your questions about life in Boston and at MIT. Our members will help you find what you need.. free. Room: W20-400. Sponsor: spouses&partners@mit, MIT Medical.

4:15 p.m. - 5:30 p.m. — **Border Strips, Snakes, and codes of Skew Partitions.** Refreshments will be served at 3:30 PM in Room 2-349.. free. Room: Room 2-338. Sponsor: Combinatorics Seminar. Department of Mathematics.

5:00 p.m. - 7:00 p.m. — **Italy Program Orientation.** free. Room: Mezzanine Lounge, Student Center. Sponsor: mit-germany program, MIT-Italy Program.

5:00 p.m. - 7:00 p.m. — **Germany Program Orientation.** Go to Germany — find out about 3-12 months paid internships in German companies, research institutes and universities.. free. Room: Room 407, Student Center. Sponsor: mit-germany program.

TechCalendar appears in each issue of *The Tech* and features events for members of the MIT community. *The Tech* makes no guarantees as to the accuracy of this information, and *The Tech* shall not be held liable for any losses, including, but not limited to, damages resulting from attendance of an event. Contact information for all events is available from the TechCalendar web page.

7:00 p.m. - 9:00 p.m. — **Auditions for AnythingGoes.** Bring a prepared song, in English and sheet music. Wear clothes suitable for movement.. free. Room: Student Center Mezzanine Lounge. Sponsor: Musical Theatre Guild, MIT.

7:30 p.m. - 9:30 p.m. — **Renaissance Dancing.** There are many forms of Renaissance Dancing that we practice. From Italian balli to courtly pavans to English country. We dance them all with flair and fun. Dress is common street clothing. No experience necessary; instruction is provided. free. Room: 31-161. Sponsor: Society for Creative Anachronism.

Thursday, September 13

10:00 a.m. - 4:00 p.m. — **Blood Drive**
. **LAST DAY!** Come help save lives by donating blood or volunteering to help without drive! See our web page for more information or to make an appointment to donate.. free. Room: La Sala, Student Center. Sponsor: American Red Cross Team and Network, Blood Drives.

12:00 p.m. - 1:00 p.m. — **Wireless and DHCP Quick Start.**
. free. Room: N42 Demo Center. Sponsor: Information Systems.

1:00 p.m. - 3:00 p.m. — **Japan Today: Three Generations, Three Perspectives.** This program is designed to commemorate the 50th anniversary year of the signing of the San Francisco Peace Treaty, a document that brought World War II to a close and dramatically changed the relationship between the United States and Japan. Please join this gathering to foster and discuss one of the most enduring bilateral relationships, and celebrate the 50th anniversary of the historic San Francisco Peace Treaty.. free. Room: E25-111. Sponsor: MIT Japan Program, the Japan Society of Boston, A50 Project, NAJAS, JCIE, and the Japan Center for International Exchange Japan.

4:00 p.m. — **Men's Soccer vs. UMASS Boston.** free. Room: Steinbrenner. Sponsor: Department of Athletics.

4:15 p.m. — **M.I.T. Physics Colloquium.** "Recent news from the vacuum? - The Muon g-2 Experiment at Brookhaven". free. Room: 10-250. Sponsor: Physics Department.

4:15 p.m. - 5:15 p.m. — **Late Bidding in Internet Auctions(joint work with Axel Ockenfels and Dan Ariely).** ORC Fall Seminar Series. Seminar followed by reception in E40-106.. free. Room: E56-270. Sponsor: Operations Research Center.

4:15 p.m. - 5:30 p.m. — **Fuel Cell - Hype or Inevitability.** Fall 2001 Sloan Automotive/Energy Systems Seminar Series. free. Room: 31-161. Sponsor: Sloan Automotive Laboratory.

4:15 p.m. - 5:30 p.m. — **Fuel Cell - Hype or Inevitability.** Fall 2001 Sloan Automotive/Energy Systems Seminar Series. free. Room: 31-161. Sponsor: Sloan Automotive Laboratory.

4:30 p.m. — **Women's Soccer vs. Salem St..** free. Room: Steinbrenner. Sponsor: Department of Athletics.

5:00 p.m. - 7:00 p.m. — **Opening Reception—Karen Molloy: Paris Revisited.** Cyanotype collages made from fragments of architectural motifs and urban patterns which explore the relationships between the textures and rhythms of Paris.. free. Room: Dean's Gallery, Sloan School of Management, Rm E52-466. Sponsor: The Dean's Gallery, Sloan School of Management.

5:00 p.m. - 7:00 p.m. — **Screening/Discussion of Mickey Mouse Monopoly with filmmaker Chyng Sun..** Mickey Mouse Monopoly is a documentary about racism and sexism in Disney movies. . free. Room: 2-105. Sponsor: Women's Studies Program, Comparative Media Studies.

5:30 p.m. - 7:30 p.m. — **MIT France - Orientation Meeting.** Find out about paid internships in France, doctoral and post-doctoral fellowships, study in France. Free Pizza and Soda !. free. Room: Bush Room (10-105). Sponsor: MIT France Program.

6:00 p.m. — **Field Hockey vs. Simmons.** free. Room: Barry Turf Field. Sponsor: Department of Athletics.

Dilbert®

by Scott Adams

ALICE, YOU HAVE TO LEARN HOW TO TAKE RISKS.

YOU MEAN LIKE QUITTING THIS PUTRID COMPANY AND GOING TO WORK SOMEPLACE BETTER?

WHY DOESN'T ANYONE UNDERSTAND ANYTHING I SAY?

THREE O'CLOCK.

ALL OF OUR DATA IS GROSSLY INACCURATE... BUT I NEED DATA IN ORDER TO MANAGE.

IF I CONCENTRATE HARD ENOUGH I CAN FORGET THAT THE DATA IS BAD, THEN I CAN USE IT.

I HAVE TO GIVE HIM CREDIT; MANAGING IS HARDER THAN IT LOOKS.

I'M BEING MOVED TO THE MAGIC PORTAL, CUBICLE 45750R!

EVERYONE WHO SITS IN THE MAGIC PORTAL GETS A BETTER JOB WITHIN SIX MONTHS!

THERE ISN'T A CUBICLE 45750R, IS THERE?

THE FIRST ROUND OF LAYOFFS ARE ALWAYS THE CRUELEST.

Crossword Puzzle

Solution, page 18

ACROSS

1 Runs of luck

8 Actor Kilmer

11 That ship

14 Parsleylike garnish

15 Bachelor's last statement

16 Sense organ

17 Repack for reshipping

18 Tex-Mex choice

20 Brouhaha

21 Roseanne's TV kid

23 Raving lunatic

27 Get the point

28 Bar bills

31 Herbal quaff

32 Work station

34 Sticky stuff

35 Stomach woes

38 The like

39 London W.C.

40 Like a bigger car

42 Insinuating sneak

44 Plant secretion

45 Uncouth excuse me

47 Gallows' ties

48 Mind-reader's letters

49 Bonet or Alther

50 "The Joy Luck Club" author

51 Poor grades

53 Snoop

54 Cooks in vapors

58 Body art

61 Squealer

62 Bending of a limb

64 "Raging Bull" boxer

68 Actor Cariou

69 Woolf novel, "Dalloway"

70 Artist's loft

DOWN

1 Get outta here!

2 Actress Bara

3 Military surveillance, briefly

4 Goof up

5 One of Frank's exes

6 DIY buy

7 Winter glider

8 Glassy

9 Teen-agers

10 Come up short

11 Ernes

12 Hoodwinked

13 Period

19 Lethal letters

22 Venomous vipers

24 List element

25 Lofty

26 Doctor's file

29 Singer Pat

30 Smoky deposits

33 Gullet

35 Incited

36 Parasitic pest

37 Adequate for the purpose

71 Nevertheless

72 Glom

73 Sexes

41 Answer

43 Johnnycake

46 Actress Virginia

52 Jazzy instrument

55 Musician Shaw

56 Alma

57 Headliners

59 Appropriate moment

60 Vitreous residue

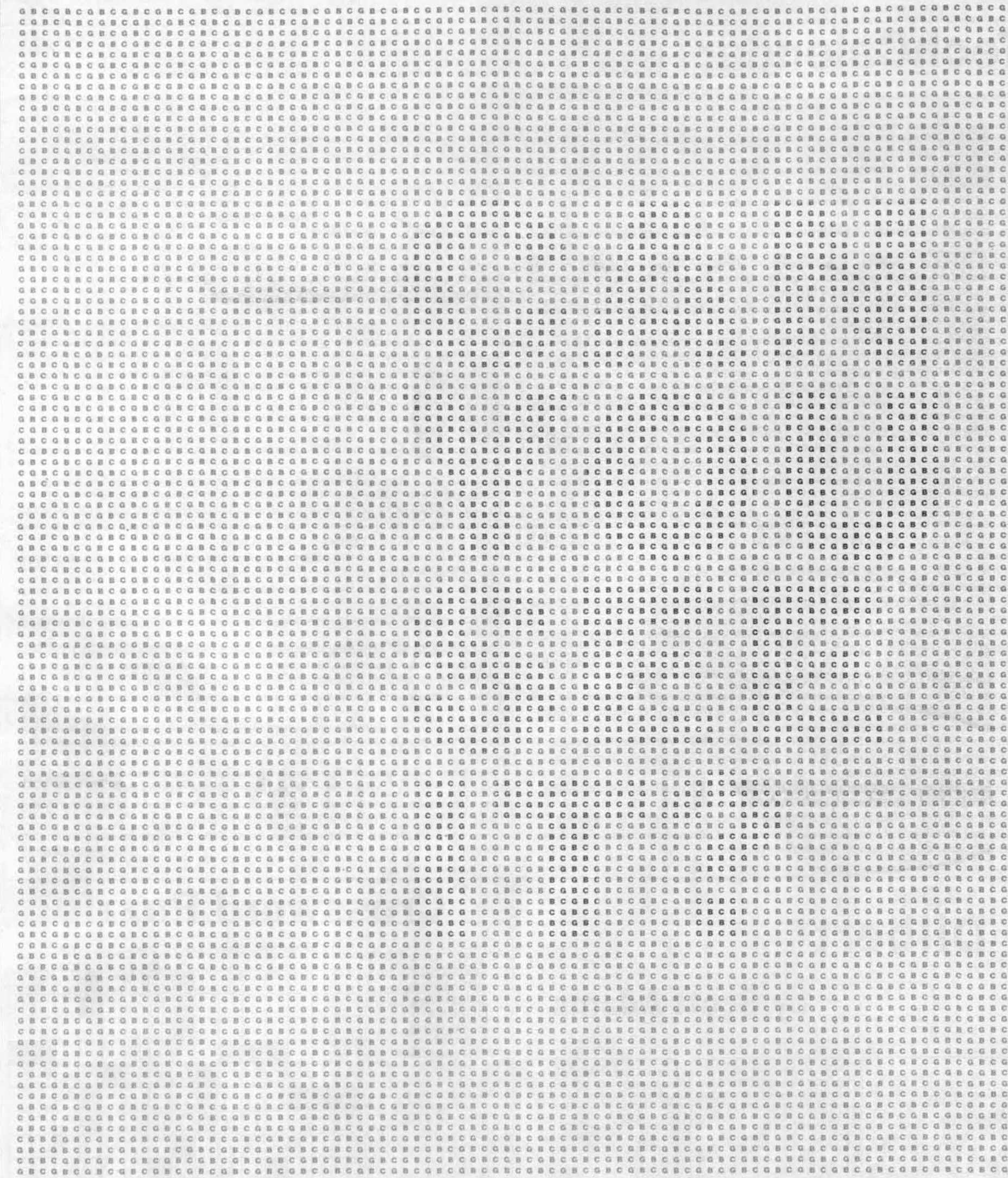
62 Soar

63 Christopher or Peggy

65 Put on the feed bag

66 Guys

67 Long-standing



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Thursday, October 4, 2001

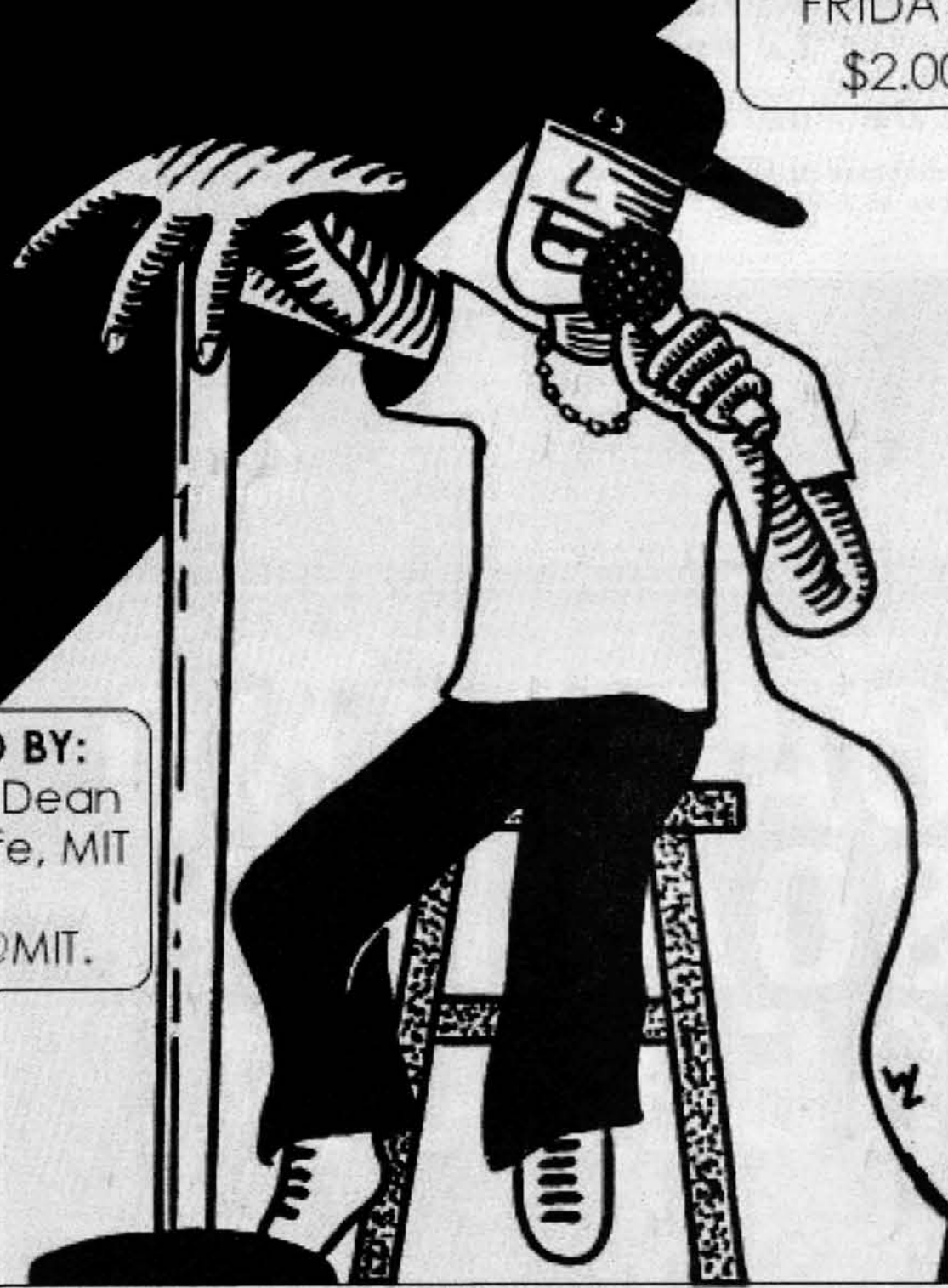
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617-973-1063
gilreath.mary.carol@bcg.com

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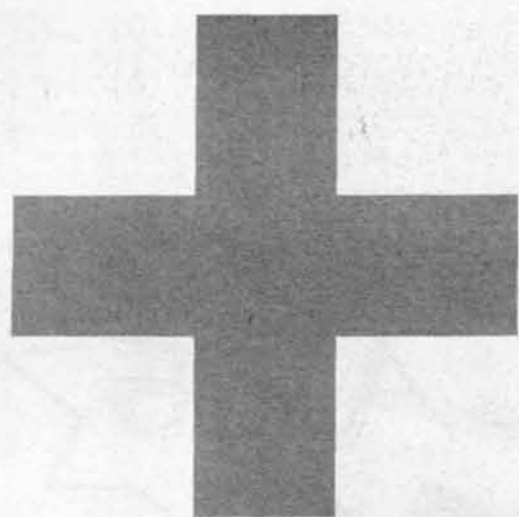
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<http://web.mit.edu/chocolate-city/www/Comedy/>



Blood Drive

Tuesday, September 11
Wednesday, September 12
12 noon - 6 pm

Thursday, September 13
12 noon - 4 pm

La Sala De Puerto Rico - Student Center

Go to <<http://web.mit.edu/blood-drive/www/>>, email <blood-drive-signup@mit.edu>, or call the American Red Cross at 1-800-GIVE-LIFE for an appointment or more information.

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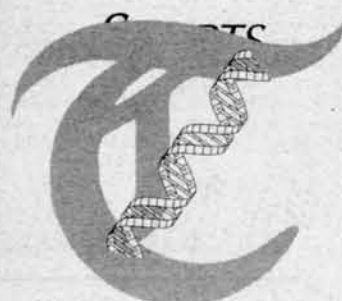
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OR
DO
THIS



PHOTO



PRODUCTION



BUSINESS



TECH SUPPORT

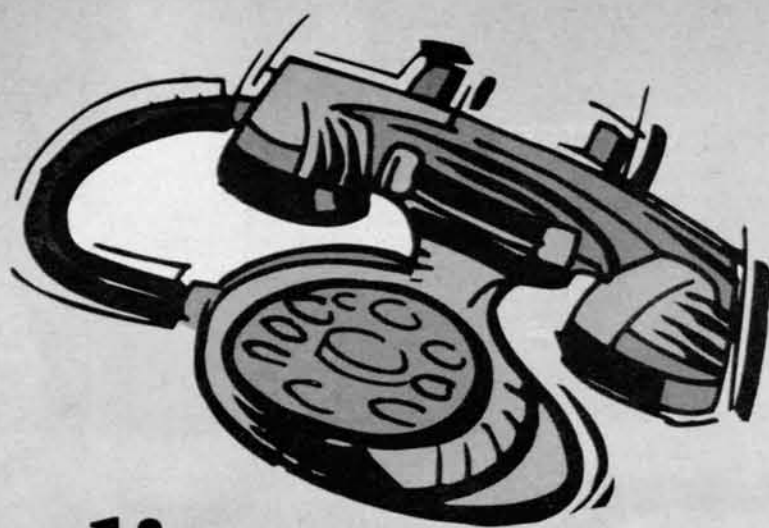


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- Markets
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Boston Marriott
2 Cambridge Center

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THE ARTS

WEB REVIEW

Arts on the Web

Online Film: Short but Sweet

By Fred Choi

ASSOCIATE ARTS EDITOR

Atomfilms <<http://www.atomfilms.com>>
Ifilm <<http://www.ifilm.com>>

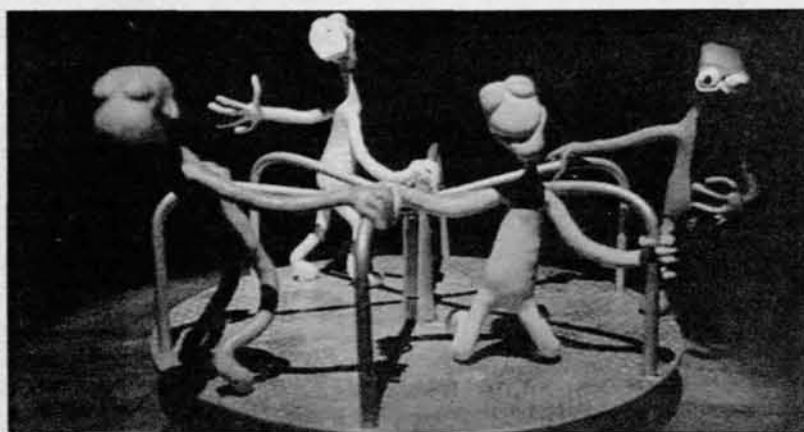
Most film fans who surf the web are probably already familiar with two of the biggest sources for online film, namely Atomfilms.com and Ifilm.com. Both allow users to browse short films by genre or to find the top audience-rated or most commonly viewed films. Online film is a technology which is hampered by the fact that the average web surfer doesn't have a connection fast enough to make browsing online film very feasible (enjoy MIT's T1 connection while you can!). However, although both sites work within the same relatively limited niche, each appears to have different goals and audiences.

Despite Atomfilms' recent redesign, Ifilm remains the much more sophisticated and original site. There are many reasons why Atomfilms pales in comparison, but the principle one is that the bulk of its content is infantile and insipid. A quick survey of their highest-rated shorts shows that viewers at Atomfilms tend to favor raunchy, violent humor and predictable plots. Furthermore, their shorts tend to be repetitive and completely lacking in substance. For example, *Puppies for Sale* is an eight-minute film version of the chain e-mail concerning a boy who wants to buy a lame puppy. Although the film is professionally directed, features Academy Award-winning actor Jack Lemmon as the pet store owner, and is filmed competently enough, the film is pointless because it adds absolutely nothing to the inane and sappy chain e-mail. Similarly, *The Last Real Cowboys* is an eleven-minute short featuring Billy Bob Thornton. The majority of this short is spent listening to a cowboy reminisce about the days when he used to skip around with the other little kiddies. The cowboy then tries to convince his fellow cowboy (Thornton) to release his inner child by joining him in skipping. As in *Puppies for Sale*, one immediately wonders why famous actors stooped so low.

The bulk of Atomfilms' other shorts are either pointless parodies or shorts similar to the Joecartoon.com shorts (which also appear on Atomfilms). The parody *Script Doctor* is a mildly amusing short that is far too long at eight minutes, and virtually every joke in the short could have been predicted from its title. However, it concludes with a somewhat funny scene, during which the *Script Doctor* attempts to

revise *Batman 5* by casting Matt Damon as Batman and adding a Celine Dion duet with Ice-T. The Joecartoon.com shorts on Atomfilms feature pointlessly violent or raunchy Flash cartoons, such as *Stone Flies*. In this short, a group of flies get stoned and recite the expected, vaguely funny comments, like "I think I can fly!" and "Uh, I did not know that she was 13!" In *JoeFish*, a gerbil is dunked into a tank full of piranhas and is gradually mutilated. Even the *Stainboy* series, which contains Flash-animated shorts written and directed by Tim Burton, fails to impress. Although it features Tim Burton's trademark off-beat humor, the pedantic "adventures" of Stainboy (such as the adventure in which he confronts the "Bowling Ball Head" that is terrorizing the local bowling lanes) aren't enough to sustain half an episode, let alone an entire series of them.

It is evident that these actors, directors, and writers haven't mastered the difficulties of the short film, a medium which demands the highest levels of creativity and originality. Although Atomfilms may appeal to some, if you are looking for online film that features more than a single overly familiar joke or plot, surf over to Ifilm.com instead. Ifilm contains links to trail-



The animated film *More* is featured on Ifilm.

ers, music videos, and shorts, and taking a quick glance over its top ten audience-rated short films shows the high quality and wide variety of short films that make Ifilm a superior source for online film.

Currently at the top of Ifilm's highest rated films is the Academy Award-nominated *More* (written and directed by Mark Osborne, see <<http://www.moreshort.com>>), a surprisingly moving mixed media short that follows a tired inventor who seeks to bring happiness to his tired and drab world. The short, which is just over six minutes long, has impressive visuals, little dialogue, and is tied perfectly to its music, written by New Order.

A close and deserving second on Ifilm is *405* (by Bruce Branit, Jeremy Hunt, see <<http://www.405themovie.com>>), a hilarious three-minute short which follows an unlucky

driver who ends up in the path of a descending jumbo jet. The short was one of the first Internet film phenomena: it received thousands of downloads. In addition, the film was created by just two people (albeit professional special effects programmers) in only three months, and it has been heralded as a harbinger of the future of filmmaking.

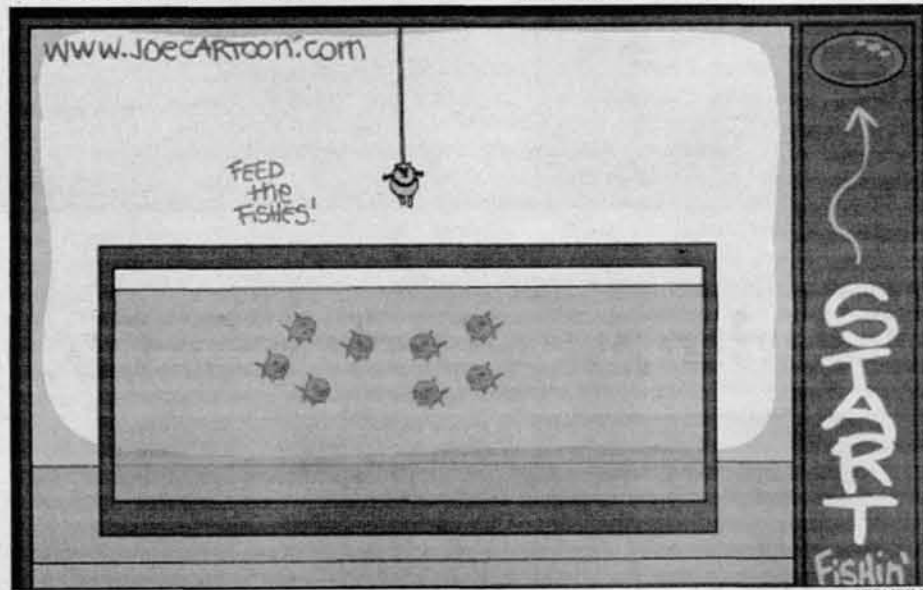
The third highest-rated film is *The Killer Bean 2* (by Jeffrey Lew, see <<http://www.jefflew.com>>), which is completely different

from *More* and *405*. When the protagonist's sleep is interrupted by a loud group of partying coffee beans, he straps on two guns and hops into his hot rod to kick some bean ass. What follows is a slew of well-animated and oftentimes quite clever fight scenes, including a climactic rooftop shoot-out. Although the short features cartoon violence, the violence is not crude or gratuitous, and that the fight scenes are all in good fun. Like *405*, this short was created at home on a personal computer by filmmaker Jeffrey Lew (who also worked on *X-Men* and *The Matrix*). The short features a catchy score, also by Lew.

Although these three films on Ifilm are easily some of the best short films around, there are many others. *Ornaments* (by Aaron Erimez) is an impressive computer-animated tale of a quest by a Santa Claus ornament to reach the plate of cookies at the opposite end of the room. *Summoner Geeks* (by Tim Borrelli), which any person who has dabbled in the RPG will appreciate, is a short that relies completely on the dialogue between four friends playing Dungeons and Dragons.

The duds on Ifilm tend to fall into several categories. Along with the gratuitously violent and the gratuitously raunchy films is an overabundance of uncreative parodies. The moderately entertaining *George Lucas in Love*, a supposed melding of *Star Wars* and *Shakespeare in Love*, gave rise to the much less clever films such as *American Jedi* and *Apocalypse Pooh*. Ifilm also features an inordinately high number of *Star Wars* spin-offs, only a few of which are any good.

If you like online film, be sure to check out future columns that highlight the best films on the web. This column is dedicated to highlighting the best of the web, and if you want me to check out a site that you think deserves attention, e-mail me at <webstuff@the-tech.mit.edu>.



Many are familiar with the choice depictions of animal-related disasters at Atomfilms.

BOOK REVIEW

Black House

Stephen King's Latest Features Little Horror

By Freddy Funes

Written by Stephen King and Peter Straub
Published by Random House
\$28.95 hardcover

Stephen King and Peter Straub collaborated on *The Talisman*, a story about the fantastic travels of a young boy named Jack Sawyer. In *Black House*, King and Straub tell the tale of the adult Jack. Unlike other Stephen King novels, which often have truly frightening villains, *Black House* is lackluster in the scare department. The novel is nothing more than a weak excuse for creating a sequel to *The Talisman*.

In *Black House*, as in most Stephen King novels, a destructive and malicious force horribly assaults a placid town. *Black House*'s town is Coulee County, Wisconsin, and its malicious force is a psychopathic killer who kidnaps, kills, and eats young children. Jack, who as a child traveled to another world and wielded the power of an arcane object called the Talisman, has grown to adulthood and retired from the Los Angeles Police Department. Through either destiny or random chance, he moves to Coulee County, where the local police recruit him to aid in capturing the killer. Jack discovers that the killer is not human, but a monster hosting an unearthly wicked force. The monster's extraterrestrial origin triggers Jack's suppressed memories of his childhood adventures in a world called the Territories. The link between Jack's incredible past and the killer's otherworldly origin somehow make Jack the only person who can stop the killer's rampage.

Jack is an intriguing protagonist with a complex psyche and impressive past. He is intelligent, compassionate, and confused, relying on intuition and luck to resolve conflicts. Once he understands what he must do, he never waivers,

exuding confidence and leadership qualities around his companions. Jack's numerous memories from the Territories, though rarely complete, set him apart from other humans. His fearlessness is both exaggerated and inspiring, yet he is impatient at times, losing his temper and hiding his past.

The killer, an old man named Charles Burnside, is perverse, and not frightening at all. Burnside is more comical than ominous; his perverse thoughts read more like mischievous adolescent rage than crazy visions in a psychotic mind. The fact that Burnside is not in complete control of the evil occurring throughout the county also diminishes his character's villainous power.

Most of the other characters in the novel are bland. Henry Layden, a blind man, possesses the uncanny ability to distinguish the undistinguishable with his heightened sense of hearing and smell. The authors let Henry and his amazing talent drag through the book without capturing the readers' interest; Henry is nothing more than a useless sidekick to Jack. Similarly, they neglect the magical Judy Marshall, the intelligent and brawny motorcyclist Beezer, the stressful Dale Gilbertson, and Ty Marshall, the child prodigy. These and other characters have their moments of glory, but are never fleshed out by King or Straub. Only when they are around Jack are the supporting characters meaningful, but even then, they are nothing more than extensions of Jack.

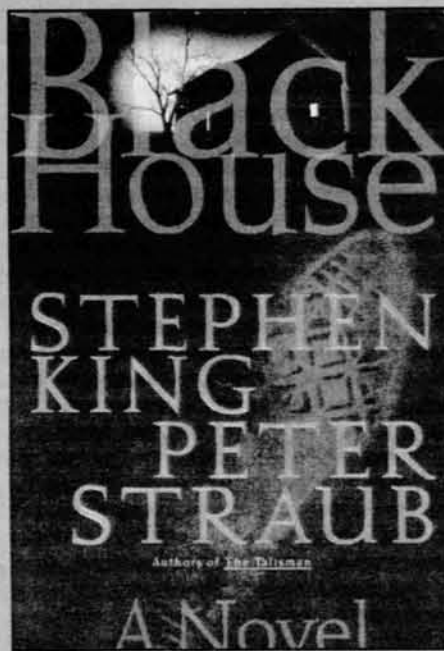
Unfortunately, Jack cannot carry the novel alone.

In addition to unmotivated, one-dimensional characters, *Black House* also suffers from a choppy narrative. Because the book was written by two different authors, the voice of

the novel strayed from Stephen King's recognizable style. As a result, the conflict between the different narrative styles disrupts the flow of the story. Whenever the narrative makes a blatant attempt to pull the reader into the story, it merely cripples the novel's ability to surprise and captivate. At some points the story seems to move quickly, hitting all important points while neglecting superficial detail. At other times, especially when describing peripheral characters, the story moves languidly, telling the reader every dull and needless detail in the story. Although their appearances rarely comprise more than a chapter or two, the narrator unnecessarily reveals every trauma and secret in the secondary characters' lives.

While *Black House* is a creative story, disruptive narration and a lack of believable characters hinders its readability and diminishes its value.

The plot is predictable and the characters are clichéd. The villain has neither the fear-factor of the clown from *It*, nor the sheer evil presence of Tak from *Desperation*. *Black House* is not much of a horror story, or even an adequate sequel to *The Talisman*; rather it degenerates into a pitiful B-movie.



What to Listen For: The Coming Year in Music at MIT

'The Tech' Previews the 2001-20f02 Lineup of MIT's Music Ensembles

MIT Wind Ensemble

Director: Fred Harris

As always, Director Fred Harris has big plans for the MIT Wind Ensemble, a 40 member group consisting of woodwinds, brass, and percussion instruments.

A major project will be the world premiere of an opera called *Coyote Legend*, written by Lecturer Charles Shadle, with the libretto by Senior Lecturer Michael Ouellette. Possibly the first ever full-scale opera to be presented at MIT, and certainly the first in a long time, this performance will feature seven singers in costume, the full wind ensemble on stage, as well as sets and lighting. That premiere will occur during the ensemble's November 30th concert, which will also feature some more traditional music for wind ensemble by Holst, Mendelssohn, and Piston.

This semester's performances also include an appearance at the Parents Weekend Concert, which is entitled "Humorous Music by Serious Composers." Included on that program is the *Grand Serenade for an Awful Lot of Winds and Brass* by P.D.Q. Bach, the creation of composer and musicologist Peter Schickele. (As a side note for those interested in music of a humorous nature, P.D.Q. Bach's other notable works include *Fanfare for the Common Cold*, *Octet*, and *The Musical Sacrifice*.)

In addition, the Wind Ensemble will be presenting some Slavonic Dances by Dvorak, and members of the Wind Ensemble will play part of Mozart's *Serenade for Winds in Eb Major*. The Concert Choir, the Percussion Ensemble, and the Festival Jazz Ensemble will also be present at the Parents Weekend Concert.

Major plans for the spring semester include a performance of Gershwin's original version of *Rhapsody in Blue*, written for piano and wind ensemble. This piece features Senior Lecturer David Deveau as the soloist. Another world premiere will be a *Concerto for Bass Clarinet and Wind Ensemble*, written and performed by Professor Evan Ziporyn.

A work by Joseph Schwanter, a faculty member of the Eastman School of Music, is planned for May. In addition to the normal challenges that contemporary music pose to the performer, this piece stretches the concept of music making, from blowing into the clarinet and French horn to rubbing one's wet finger along the rim of a wine glass.

A tour to Central Europe, which would stop at many of the same places that MITSO visited two seasons ago, such as Prague, Budapest, Vienna — is also in the works.

In terms of special projects, Harris has spearheaded an effort to commission many new works for large ensembles, which will yield its first fruit on January 1, 2002. The MIT Wind Ensemble is one of seventeen members of a consortium of American and Canadian wind ensembles — including groups from University of Michigan, Harvard University, the University of Texas at Austin, and the New England Conservatory — that are collectively commissioning four new pieces in honor of Frank Batisti, the long-time director of the NEC Wind Ensemble.

Over the next year, the Wind Ensemble will perform premieres of these works, written by composers Michael Weinstein, Ken Amos, Lior Navok, and Michael Gandolfi.

The idea of forming a consortium of music ensembles to collectively commission new works is not a new idea, says Harris. In fact, it has been widely employed in the past fifty years, especially by wind ensembles. Unlike the orchestra, which is a few hundred years old and is overflowing with repertoire, the modern wind ensemble has been around for only fifty years. A dearth of repertoire compared to the orchestra has made programming a constant challenge for wind ensemble directors. As a result, new ways of commissioning new music that doesn't put the ensemble into debt are always appealing.

For more information on the Wind Ensemble, visit their website at <http://windensemble.mit.edu>.



each semester. When the music calls for it — for example, in Vivaldi's *Four Seasons* last year or in a similar Baroque piece this year — the group performs without a conductor. This practice evidences one of Anzolini's goals for the string ensemble, which is to force the players to watch and listen to each other, as it is just chamber music of a slightly larger size.

For information on the Chamber Orchestra's concerts, contact the Concerts Office, room 4-243, or visit <http://web.mit.edu/mta/www/music/events.html>.

MIT Chamber Orchestra

Director: Dante Anzolini

A recent offshoot of MITSO, the Chamber Orchestra has already gone through a couple of name changes in its three-year history. After flirting with the name "e-strings@mit," they seem to have reverted back to Chamber Orchestra.

Director Dante Anzolini encourages suggestions for a more permanent and clever name, something that would help to give the group some definition. The group currently consists of about fifteen to twenty advanced string players, most of whom are members of MITSO.

Highlights from last year's season include Bartok's *Romanian Folk Dances* and Vivaldi's *Four Seasons*. This year, the only planned repertoire is Britten's *Simple Symphony*, a seventeen-minute work that is somewhat similar at least in concept to Prokofiev's *Classical Symphony*. The other repertoire has not yet been selected, since Anzolini by and large lets the group as a whole select its repertoire. "I hope they pick something I know," he jokes.

The Chamber Orchestra plans to make an appearance at most MITSO programs in addition to presenting a full program of their own.

For more information on the Chamber Orchestra's concerts, contact the Concerts Office, room 4-243, or visit <http://web.mit.edu/mta/www/music/events.html>.

Chamber Chorus

Director: Bill Cutter

The Chamber Chorus is a robust ensemble of about 25 experienced singers, many of whom study vocal performance privately and perform solo works both independently of and as a part of the ensemble.

Highlights for the upcoming semester include collaborations with a chamber choir at Boston Conservatory, which Cutter also directs. That particular concert will include mostly sacred music for double chorus, with composers ranging from J.S. Bach to the Estonian composer Arvo Pärt. Cutter described Pärt's music as "simple, more interested in sonority than it is in counterpoint."

Other composers featured on that program include Schumann, Tavener, and Martin. Of special interest to brass enthusiasts on this program will be the Martin piece, *Ode à la Musique*, which features a brass quintet, a group whose homogeneity of sound is surpassed perhaps only by that of a choir.

When constructing a program, Cutter aims to have the pieces be at least loosely related thematically, and this double chorus program features composers whose works can be labeled as having a "mystical, spiritual aspect."

In addition to this concert, the Chamber Chorus will also be featured on the Parents' Weekend concert, titled "Humorous Music by Serious Composers." P.D.Q. Bach's *My Bonnie Lass She Smelleth* will be featured, among other more serious works. Perhaps in the future, this ensemble will perform P.D.Q. Bach's *Missa Hilarious* or the *Abduction of Figaro*, a full-length opera.

For more information on the Chamber Chorus, visit their website at <http://web.mit.edu/21m.405/www>.



Concert Choir

Director: Bill Cutter

An ensemble consisting of more than one hundred members of the MIT community — undergraduates, graduate students, employees and alumni — the concert choir, by its sheer size alone, is a force to be reckoned with. It usually gives two public performances per semester, and this term is no exception.

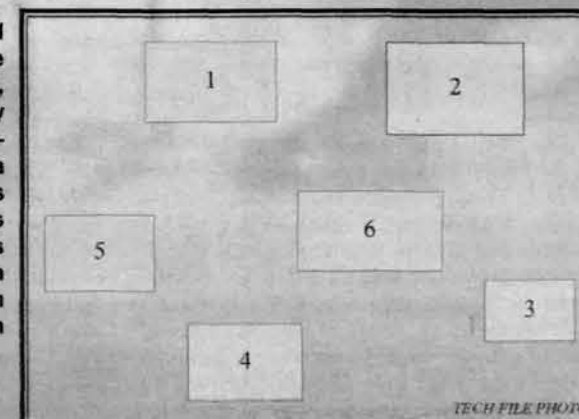
The major work for this semester will be Handel's *Messiah*, a perennial Christmas-time favorite, which the Concert Choir will perform at the end of the semester. *Messiah* recounts the birth, death, and resurrection of Jesus, and the entire libretto comes from the Old and New Testaments. The choir is also planning to collaborate with MITSO on a shorter work — possibly by Haydn or Mozart — which will be part of a larger MITSO program, earlier in the semester.

A joint venture with the Brown University Chorus is also planned for the spring semester, featuring music by Mendelssohn. Aside from the benefit of meeting singers from another college, this will provide the group the opportunity to perform twice.

In spite of the group's large size and its members' varying level of experience, Director Bill Cutter feels the singers are up to almost any task. Though roughly a third of the group will be singing in a choir for the first time, Cutter believes that intellectual sophistication that comes along with being a member of the MIT community definitely makes up for any lack of musical experience. In other words, "even though they may be inexperienced vocally, intellectually, they can handle this music."

For more information on the Concert Choir, visit their website at <http://web.mit.edu/21m401/www>.

- (1) Fred Harris conducts the MIT Wind Ensemble
- (2) The MIT Festival Jazz Ensemble, with guest conductor Herb Pomeroy
- (3) Dante Anzolini leads the MIT Symphony Orchestra
- (4) Fred Chol '02 and Stephanie Thomas G sing with the Chamber Chorus
- (5) Violinist Allison Glinka '01 performs with the MIT Chamber Orchestra
- (6) The MIT Concert Choir performs in Kresge Auditorium



The dates of the performances and the content of all programs may change. For up-to-date information, please visit the Concerts Office (room 4-243). To be put on an email list which receives a monthly email with information about concerts at MIT, visit <http://web.mit.edu/mta/www/music/events.html>.

Festival Jazz Ensemble

Director: Fred Harris

The Festival Jazz Ensemble (FJE) will release a commercial CD next month, which will feature a mixture of new music and old classics. Among the new music will be a piece for jazz ensemble and string orchestra by Guillermo Klein, which the FJE premiered last year, and a live performance of Flex by Lecturer Mark Harvey.

Old favorites include an Ellington tune called *The Shepard*, which features Mark Harvey's trumpet playing, and two by Charles Mingus. One of them, *Ecclusiastics*, is a spiritual work, and the other is the *Haitian Fight Song*, both feature solo work by the ensemble's members.

The FJE's concerts will also be a mix of old and new, with more music by Mingus, Count Basie, and Thelonius Monk, as well as music of Toshiko Akiyoshi, a legendary Japanese pianist and bandleader whose music sometimes bridges traditional Japanese culture with jazz.

Hopefully, the new works will come from within the members of the band, as Harris hopes to "nudge some of the advanced students to write for the ensemble." Such contributions have been commonplace in the past, Harris said, but haven't occurred as much in recent history, though last year pianist Jeff Lieberman wrote a very enjoyable piece overnight at Klein's suggestion.

Other projects for the jazz ensemble include commissions of works by students in the New England Conservatory's Contemporary Improvisation Department, including a work for chorus and jazz ensemble. Travel plans for this year are tentative, but a possibility nonetheless.

In terms of renowned artists joining the jazz ensemble for some of their concerts, nothing has been announced, but — as showcased by last year's birthday bash for the venerable composer, conductor, and educator Gunther Schuller — Harris often has something exciting up his sleeve.

For more information on the Festival Jazz Ensemble including information about their upcoming CD release, visit their website at <http://fje.mit.edu>.

MIT Symphony Orchestra

Director: Dante Anzolini

Founded in 1884, the MIT Symphony Orchestra has a long and illustrious history of music making, which include tours overseas and recordings for major recording labels.

This year, MITSO will be tackling some major works from the romantic and 20th century periods. On the menu will be Bartok's *Miraculous Mandarin* and Brahms' *Third Symphony* for the fall semester, and Ives' *Fourth Symphony*, Copland's *Rodeo*, and Mahler's *Sixth Symphony* for the spring semester.

Anzolini's approach to programming, given that MITSO only performs four programs per season (though each program get two performances) is to put one masterpiece that is a large, challenging, and rewarding work on each program and fill out the program with smaller pieces. The October 18th and 20th program, in addition to Bartok's ballet, will feature an as-of-yet undetermined premiere, as well as a contribution from the Chamber Orchestra.

The orchestra will be giving the world premiere of a piece by Professor Peter Child on December 4th and 6th, along with the Brahms symphony and some other works as well. Given the wealth of orchestral repertoire and the existence of ongoing projects such as annual performance of one Mahler symphony cycle and one major work by Stravinsky or Bartok, Anzolini feels that it is not feasible to present too many thematic programs. Nonetheless, the March 14th and 16th program, featuring the Ives and Copland works, will be on an American theme.

Anzolini would like to expand the focus of the orchestra to American music, while sticking to the Mahler cycle and the "monuments of the 20th century" cycle (Stravinsky, Bartok).

In other words, he'd like to see MITSO perform more premieres — be they world premieres, US premieres, or Boston premieres of American music, since he feels this music is "meaningful to this country at this moment."

The final concert of the year, on May 9th and 11th, will feature the Mahler symphony. An additional spring semester concert will feature several faculty members as well as violinist Andrew Wong '04, winner of last year's concerto competition, in Sibelius' *Violin Concerto*.

For more information on MITSO, visit their homepage at <http://mitso.mit.edu>.

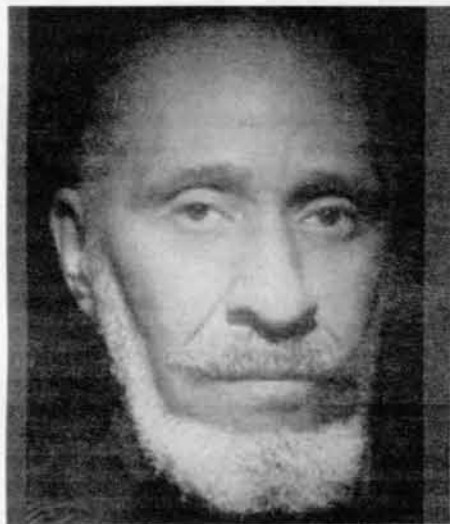


Written by Jeremy Baskin
Layout by Joel Corbo

INTERVIEW

A Word with Sonny Rollins

Legendary Jazz Saxophonist Talks about Life and Music



PHOTOS COURTESY FANTASY JAZZ

By Jorge Padilla

STAFF WRITER

In anticipation of his long-awaited performance at the Berklee Performance Arts Center next Saturday, saxophonist Sonny Rollins set aside some time to talk to *The Tech* from his Upstate New York residence. Throughout our conversation, Sonny Rollins spoke of the meaning of jazz itself, the social and physical aspects of jazz, and, most importantly, the emotion and spirituality associated with the music itself. His name, forever to be remembered as one of the jazz greats of this century, barely rivals his warm personality and his colorful responses.

The Tech: How you would define jazz?

Sonny Rollins: Well, to me jazz is a form of expression. Well I should say that music is a form of expression, and jazz is the most God-like form of music to me, because the idea is to create intelligent music spontaneously. To me this the highest, highest form. To be able to create music on the spot just like... I imagine the art of creation, you know, it's spontaneous it's different each minute...it's just like nature...you see? It has its own logic willie-nillie and helter-skelter its logically based it has to go by a fixed pattern so it's just not anything goes...so to me it's sort of the most God-like expression.

TT: Do you take this approach every time you play?

SR: Well, a lot of people ask me "what do you think about when you play?" I say I try not to think about anything, I try to let the music come to me, but to get to that point, of course I have to first learn whatever material I'm working with... if it's a song, I have to learn the song, progression, changes, the words even; and then after learning that — then you don't think about anything. Then I try to let the music play itself, so this is another example of the spiritual quality of music.

TT: You speak of the learning and spiritual aspects of jazz. I know that several times in your career you took some time of the scene. What was it like to be engaged in such an intense learning experience?

SR: Well I took several sabbaticals, hiatuses some radicals call it, but there are some reasons. I guess the most well-known was the one before *The Bridge* (RCA, 1962), everyone knows about that one. And that was strictly for music. I wanted to study some more and wanted to brush up on some rudimentary material which I hadn't done. I had to do some homework so I just took some time off, and did it so that I could make myself a better musician

TT: How did you go about improving yourself?

SR: Well, I certainly think that I needed lots of improvement... you know I'm not one of these guys that thinks he knows everything already. I really have lived long enough to be wise enough to realize that I'm really ignorant when it comes to things such as music and arts. Nobody knows — you may think you're pretty good at it and you may be, then you hear something else and you realize, "Wow, geez, I guess I didn't know as much as I thought I did." See music is a learning thing, you know, that's why I'm still practicing

everyday. I'm still trying to get it together myself. I'm still trying to keep up with what I've learned.

TT: How do you compare yourself today to the musician you were in the past?

SR: Well that's difficult because I feel that I know more and know more about music and so that should make me superior to what I was in 1948. However, you can't always say that because sometimes you'll see people — I'll take myself out of the equation for the moment — sometimes there will be an artist who will have a period when they are popular and then after that they're not so popular anymore

So they have a period when they're are well known, but then they're contributions aren't so easily accepted by the public anymore and they end up in semi-retirement. Or if they do come back they play the same thing from the period when they were well known. So it's hard to say, "Gee, because this 2001, I'm therefore better than I was in 1949 when I made my first record." I know more than I knew back then and I think that should be able to be better, but there are may extenuating circumstance that go into whether you can consider yourself superior over a period of time.

TT: What would you say to all the critics that compare you to the Sonny Rollins of the past?

SR: Music is physical. And these things deteriorate as the years go by. Outside of the things that happen due to natural aging, I think that I know more and hope to prove it. People that listen to me over the years, I'm sure that they all have their opinions. You know, like Art Blakey once told me, "Opinions are like assholes — everybody's got one."

But for me, I'm still practicing, I'm still studying... every time I do a performance it's an exciting experience, another chance of reaching my nirvana. So, you know, for me it's okay. Maybe people listening may have liked me better when I started in 1949. But I couldn't play like that anyway, and I don't want to, so so you know I'm sort of on my merry way, on my road to my own idea of musical heaven.

TT: Speaking of the time changes, 1949 and today, what do you think of the jazz scene today, and where do you see it going?

SR: Well, you know, this one of those questions that which I think is impossible to answer, see because nobody knows the future. There's a woman — when I'm on the road I watch television sometimes, unless I'm on the road in a hotel someplace. But, when I'm on the road, there's a woman that comes on. She's a soothsayer, she has a Caribbean accent [in Ms. Cleo accent] "Oh come I'll help you, tell me what you want to know." It sort of a technique to make people think that someone knows the future. But actually, nobody knows what is going to happen, that's what makes life so interesting and exciting.

The only thing about jazz is that jazz has to have that element of surprise. It has to have this spontaneous element of surprise to it and that's what makes jazz what it is. So, whatever way jazz goes, whatever instrumentation, or third world, or first world, whatever it's surrounded with, it's gotta have that spontaneous creation about it. That's what's infectious, and that's what gets people to realize that they are in the presence of really profound music.

I've seen this with little children listening to jazz. I know they don't understand what all of these things, but they perk up because they know that his is something, you know, something really of a high order going on in this music. So if that element is there, that spontaneous element, through improvisation, it can be done through writing, so long as it maintains that quality, I would go

only that far as far as prognosticating what jazz will be in the future.

TT: What do you think of jazz today?

SR: There are always good people around. The only thing is that jazz needs to be promoted

by the media and the elite people that tell us what we are suppose to like, you know, what's good and what's bad. See they don't promote jazz, so jazz has to do everything on its own. I know jazz will

survive though, because as I said, there are always going to be good people who know a good thing when they hear it. You like jazz. You're a guy at MIT, yet you like playing jazz. So there are always going to be people who recognize quality things in life, but it would be nice and it would attract more people if we had some help from the mass media, the media elite. But we will survive.

TT: To jump the subject a little bit, I was noticing, you know that this year is the John Coltrane, Miles Davis 75th anniversary, and it seems to me that you have outlived many of the most influential jazz artists of all time, what was it about you that you think contributed to your survival?

SR: Well, I'll say this much, I do believe that there is a great spirit out here, who sort of pre-determines, not exactly because we do have free will, but there is a spirit out here, so in a way people may live a certain amount of time. There are some people who believe that we are born and the day we leave is also pre-ordained. I may believe in that to a certain degree. There are some aspects of that that I agree with.

Also as far as you saying John Coltrane and Miles Davis, some of the guys that I played with, those people, JJ Johnson, Clifford Brown some of those guys... The reason why maybe, besides my belief in fatalistic determination, as a person I have tried to take care of my physical self in a way. Now this didn't come at no cost.

TT: Did you do anything actively to keep yourself healthy?

SR: I abused my body like a lot of my friends did, you know, we all did at one time abuse ourselves. But I wised up at a certain period in my life and from that point on I tried to heal up my body and eat proper foods and thought of all this as being part of a religious way of living.

So there was a point in my life that I stopped smoking, eventually stopped drinking, and all of those vices. I started exercising, jogging, weightlifting, all of this stuff, and I started eating healthy foods.

I mean I'm not the only guy, look at Ray Brown, a bass player, he's a guy I've played with. There's Percy Heath who just called me yesterday for my birthday, we still have Max Roach, you know, there are still some people who are still around.

TT: I know you went to Europe. What was the Europe scene like when you went earlier in your life?

SR: Well I first went to Europe in the late 50s and at first when I went to Paris, I toured the continent. You know, I think that Europe has a more historical reason to appreciate music, I think music is thought more to be culturally something that everyone should get into, so they appreciated jazz a little more than the Americans, at the time. I think now Americans have caught up to a great degree so that there's a lot of, you know, jazz festivals and so on that occur in the states as well as in Europe.

These days, we teach jazz in schools and there is more appreciation for jazz everywhere, and in a sense we are catching up to



Europe. But it's just not Europe, all over the world, Japan, the Far East. Every place I go around the world they all know and love jazz because to a lot of these people America is jazz, jazz is America and that so when they like jazz, they figure "Geez, I should like America."

TT: How does it feel to be a preeminent jazz musician in today's music scene?

SR: Some people think that I'm a freak of nature, because I'm still playing, and as you said earlier, "gee all your contemporaries go on and you're still here." I'm sort of looked at as an oddity, but you know I'm able to work as much as I want to and all that stuff, you know because I'm one of the few surviving members of that golden age of jazz.

But now, you know, I had to get to this point, but a lot of people don't get the opportunity because there's not enough, like we said at the beginning of this conversation, support from America for jazz and therefore a lot of upcoming promising players don't ever quite make it, they go on to something else.

TT: How would you like society to benefit from your experiences? After all is said and done, what would you like for jazz to feel from you?

SR: There are three books out on me already and there are more coming, and people can read that. You know, people learn of my ups and downs and how I had to fight back, but other than that, you just have to expose people to jazz.

Last Sunday, we played at Tanglewood and there were many people, coming out happy, and the band sounded fairly good that night. And so this all we can do. You know, there's not much more that we can. I have my audiences but some of us don't have that much support because the media doesn't help us. So instead you have MTV and you have *Seinfeld*.

I don't want to criticize hip-hop or rap because it all has value, but to relegate jazz to where it has no place in the world is ridiculous because it's all about jazz music. I think jazz is the greatest music.

TT: What else do you have musically left to say?

SR: Well, I have a lot left to say because I haven't really told my story, that's why I practice everyday. I practice everyday not only to try keep up with what I've accomplished over these many years, but also to try to get into something else, because jazz is something that is creative, spontaneous. There is no end to it. You just have to make yourself ready to absorb the change.

A guy asked me one time, "Gee, Sonny, why do you practice?" I said, "Well, you practice because when the spirit comes to show you something, you have to be there then it'll come to you." If you're watching a movie, it won't come to the door because you don't have your horn in your hand playing to learn something. You see what I'm saying?

TT: Yes, yes I do. One final question, are you satisfied with everything that you've accomplished?

SR: Well I think you know the answer to that question. I still have a lot more, more that I would like to do and think that I can get to.



CONCERT REVIEW

Jimmy Eat World

Heading Towards The Mainstream

By Pey-Hua Hwang
STAFF WRITER

Jimmy Eat World headlined a sold-out concert at the Paradise Rock Club on September 1. Before the doors even opened, a line had formed all the way down the block, and people willing to pay double for tickets walked back and forth with cardboard signs. As the Paradise Rock Club doesn't have assigned seating, people began lining up as early as six o'clock.

Reuben's Accomplice was the opening act, and provided plenty of loud guitar noise. Although their performance was a bit lacking as far as vocals were concerned, the seven-song set wasn't a total waste, as it did have a couple of highlights from their new album *I Blame the Scenery*. These brought out some nice contrasting mellow and driving sections, as well as some interesting harmonies.

Following relatively quick set change later, Hey Mercedes took over the stage with an energy that was exponentially greater than Reuben's Accomplice. They played a nine-song set, promoting their new album, *Every Night Fireworks*. Their set concluded with a great piece called "Bells," which featured dueling guitars and a drum solo. Other particularly excellent songs included "Eleven to your Seven," "Our Weekend Starts on Wednesday," and "Let's Go Blue." Every member of the band was tuned in to the general group vibe, and it was obvious that they were enjoying themselves on the stage. Their cut-offs and entrances were crisp, and their vocals were clear, which was refreshing because their lyrics were definitely worth hearing. This group showed a great deal of potential, and it will be no surprise if they soon begin headlining concerts all by themselves.

Then Jimmy Eat World kicked up the volume with "Bleed American," the title song of

their new album. While they definitely had the most finished and melodic sound of the three groups, and the group still managed to maintain the raw intensity of the previous two acts. The pace didn't slack with "Praise Chorus,"

and the lead singer was drenched with sweat by its end. The group managed to relax slightly for "The Middle," as they pumped out what could be characterized as mature angst. "Your New Aesthetic" brought back the frenetic pace with some great guitar riffs, while "Claire" and "Episode IV" allowed the crowd to breathe. In these pieces, the group revealed more introspective lines. Jim Adkins and Tom Linton traded vocals and guitar lines as the lighting system swirled around them. The lull was soon replaced by the harder sounds of

"Thinking, That's All" and the infectious chorus of "If You Don't/Don't." There were calls after each song by the fans, and some of these requests were answered as they played "For Me This is Heaven" and "Hear You Me." However, their biggest pop hit "Lucky Denver Mint" was not on the set list, which would eventually total 19 songs. Jimmy Eat

World concluded by pumping their incredible energy into "Blister" and "Sweetness," the latter of which had almost the entire audience singing along.

Jimmy Eat World played music off all of their albums; *Bleed American*, *Clarity*, *Static Prevails*, and *Jebediah/Jimmy Eat World*. In comparison to their album sound, the live band has a much more polished sound on the older tracks, and a fresh energy in the newest songs. They have evolved a great deal since their first album, which was much more about thrashing guitars than vocal involvement. "No Sensitivity" off of *Jebediah/Jimmy Eat World* contrasted starkly with "Sweetness" from *Bleed American*. While some have called the band's changing sound "selling-out," bands that don't

evolve often disappear, never to be heard of again. The only disappointment in their performance was that the drummer's part was rather nondescript. However, this was a minor defect in an otherwise powerful performance. Jimmy Eat World may not be a mainstream band, but their fringe status may not last long.



PEY-HUA HWANG—THE TECH
Tom Linton, Jim Adkins, and Rick Burch of Jimmy Eat World jam at the Paradise Rock Club September 1st.



JAMES CAMP—THE TECH
Members of Roadkill Buffet, MIT's improvisational comedy troupe, performed an "emotion symphony" Sunday afternoon during their "Disturbing the Peace" show in the Building 14 courtyard.



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FILM REVIEW★★★

L.I.E.

Is the MPAA the Biggest Liar of Them All?

By Jed Horne
STAFF WRITER

Directed by Michael Cuesta
Written by Stephen M. Ryder, Michael Cuesta and Gerald Cuesta
Starring Brian Cox, Paul Franklin Dano, Billy Kay and Bruce Altman
Rated NC-17

Lot 47 films, darlings of the Sundance Festival and indie-promoters extraordinaire, have complimented an already impressive record of discovering brilliant young directors with *L.I.E.*, an uneven but nonetheless brilliant first-time effort by director Michael Cuesta. In a market increasingly dominated by semi-indie distributors like (Disney-owned) Miramax, which peaked after its "discovery" of the since faded Quentin Tarantino, it is refreshing to find a company that has been pioneering new talent for almost twenty years. This all began, incidentally, with the debut of one of my favorite directors, Jim Jarmusch, and his brilliantly subversive film, *Stranger than Paradise*.

Unlike Lot 47, however, *L.I.E.* (a slightly blunt acronym and metaphorical reference to the Long Island Expressway) gets off to a shaky start. Revisiting the well-worn path of suburban alienation (already very capably handled by the likes of Todd Solondz), protagonist Howie Blitzer (Paul Franklin Dano) begins the film with a dubious observation about the film's namesake, "You got your lanes going east, your lanes going west, and your lanes going straight to Hell." Granted, the film's central metaphor is down for the count after that one, probably the most ill-advised line I've heard in an otherwise serious script in a while. But what *L.I.E.* is lacking in symbolism it quickly makes up for with an emotional depth and a grasp of nuance sorely lacking in other films of the same genre.

Howie Blitzer is a poster child for suburban delinquency: the uninvolved father (Bruce Altman), the bad-seed friend Gary (Billy Kay, whose cinematic credits include playing the baby in *Three Men and a Cradle*), and the dippy guidance counselor pile on the dysfunction with a sense of humor reminiscent of earlier stabs at the same subject. Howie's dirty little secret is his yen for the older, badder, and hipper Gary, who moonlights as a gigolo for older men along the side of the expressway. But, alas, in a sort of anti-Romeo and Juliet, it's not an overly involved family that keeps these two apart, but their own alienation from themselves. When Gary skips town and his dad is thrown in jail, Howie is forced to confront his own inner demons, as well as those of his new acquaintance/father-figure/romantic interest, ex-Marine Big John Harrigan (Brian Cox).

Sound unprecedented? It's not like pedophilia is a new topic without it, we wouldn't have *Taxi Driver*, or *American Beauty*, just to name a few of the movies that have dealt intelligently with a deservedly controversial subject.

What is unprecedented, thanks to a flawless performance by Brian Cox, is the depth of character displayed by this particular pedophile. *L.I.E.*'s coup is not the territory it treads — thematically and stylistically, it comes across as a slightly-less polished redux of *American Beauty*. What *L.I.E.* does offer is one of the least judgmental cinematic visions I've seen in a long time. The romantic involvement between Howie and Big John is amazingly well scripted. Howie, insecure and inexperienced in his sexuality, is a Shakespearean foil for Big John's sincere self-loathing over his own out-of-control passions. And where *American Beauty* is menacingly judgmental, *L.I.E.* does a better job of finding beauty in dysfunction, and is less ashamed to push the envelope. The moment of truth for Howie and John is a poignant (and well shot) scene where John shaves Howie's face with a straight razor. Kevin Spacey, eat your heart out.

The biggest question about this movie is the rating, as the MPAA categorically refuses, as a matter of policy, to give reasons for NC-17 classification. *L.I.E.* is peculiarly lacking in the trademarks of other movies slapped with this box-office kiss of death. And it's not like the subject matter is particularly original, either. If anything, this movie is a demonstration of how out of touch the MPAA is with conventional morality, and, if consistency is any benchmark, with itself.

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UA Funds Infinite Buffet

UA, from Page 1

mentioned the upcoming freshman elections, which will run from September 23rd to 27th. Campaigning will begin within the week. The UA plans to take new measures "to get freshmen to vote," Devereaux said.

Along with the school-wide election, the UA is also setting up a new voting booth at Kresge for upcoming local elections, including Cambridge City Council.

In the past, residents from Macgregor house, New House, Next House, Westgate, and Tang have voted at the Salvation Army building located in Central Square.

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Crossword Solutions from page 6

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Institute 8th-Best For Value

Rankings, from Page 1

undergraduate engineering and second in business," Devereaux said, but "Rankings are not a defining gauge of what MIT is like ... They are not the most accurate way to describe this school."

U.S. News ranks colleges in part to help high school students choose between competitive universities, but for many current MIT students, the rankings were only a starting point. "I looked at the rankings when I chose which colleges to look at, but it only affected the first stage," said Alan J. Bergquist '05.

Sloan ranked second in business

Among undergraduate business programs, the Sloan School of Management tied for second with University of Michigan-Ann Arbor, just below the University of Pennsylvania's Wharton School. MIT also placed first in five business specialties: Supply Chain Management/ Logistics, Production/ Operations Management, Quantitative Analysis/ Methods, Management Information Systems, and E-Commerce.

President Charles M. Vest said that he was pleased with MIT's ranking this year. "It is gratifying that our reputation and a variety of metrics have again placed us in the very top cluster of U.S. universities," Vest said. He also took satisfaction in MIT's continually strong engineering and management rankings.

However, Vest echoed sentiments heard from MIT administrators for years regarding the validity and significance of the U.S. News rankings. "I continue to believe that it is meaningless to split hairs to put top schools in a specific rank order," Vest said.

Ranking system less than perfect

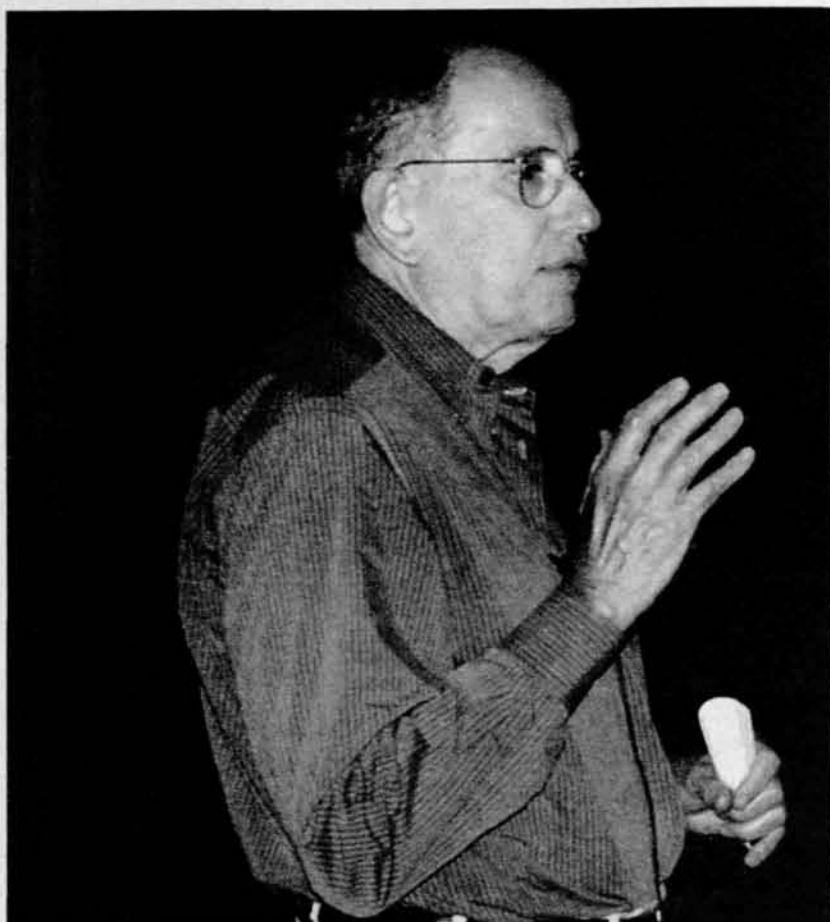
U.S. News ranks colleges based on factors including academic reputation, acceptance rate, high school class standing, standardized test scores, alumni donation rates, freshman retention rate, class size and student to faculty ratio.

Despite the emphasis on quantitative rankings, some at MIT are unconvinced that they provide an accurate reflection of colleges. Dean for Undergraduate Education Robert P. Redwine said of the process, "In general, these rankings are pretty subjective ... Detailed rankings make no sense."

MIT ranks high in value, diversity

U.S. News ranked MIT eighth for Best Value among national universities. These ranking are based on the average cost of the college after receiving need-based grants, and the average discount from the total cost.

MIT ranked sixth in campus diversity, scoring 0.65 out of a possible 1.00. Rutgers, the state university of New Jersey, placed first with a score of 0.72.



SAMUDRA VIJAY—THE
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Alex d'Arbeloff,
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DiFava Has Strong Service Record

Police, from Page 1

involved in the community beyond mere law enforcement. Currently, every campus police officer is a certified emergency medical technician, unlike Boston and Cambridge police officers.

Committee offers high praise

DiFava's service focus was quite popular with the 14-member selection committee.

"I am delighted beyond description to welcome John DiFava to the MIT community," said Stephen D. Immerman, director of enterprise services, in a press release. "His combination of experience, record of progressive leadership, and focus on service and community were clear indicators of his fit for this important role at MIT."

"John is a person who commands

respect," said Josiah D. Seale '02, one of two undergraduates on the selection committee. "He was very good about turning the state police from a military-style organization to a more community-focused one, which is what we need here."

DiFava brings experience, sensitivity

DiFava joined the State Police in 1974 at age 22, and rose through the ranks to become superintendent in 1999. As superintendent, he commanded a budget of \$240 million and a force of 2,341 law enforcement officers. By comparison, MIT Campus Police has a budget of \$3 million and a force of 59 officers.

While he was on the state police force, DiFava developed a strong record for promoting diversity.

"The policing field was always a white male dominated position. It has changed, but I don't think it has

changed fast enough. If you have a good cross section of the community [on the force], the community will respect you," DiFava said.

In his previous position, DiFava was one of the first to support the coming out of gay and lesbian officers, and he began actively recruiting officers from the gay community. He also instituted a policy of mandatory sexual harassment and diversity training for the Massachusetts State Police, which had been accused of racial profiling at traffic stops.

DiFava currently lives in Wilmington, MA and is married with two children. Despite the reduced responsibility in his new job, he does not plan to take a break from his "Type A" lifestyle.

"I put in twelve-hour days. That's what I'm all about. I doubt that MIT will be any exception," DiFava said.

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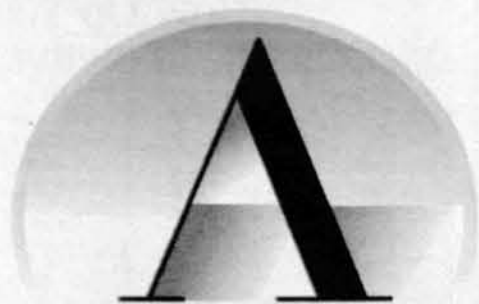
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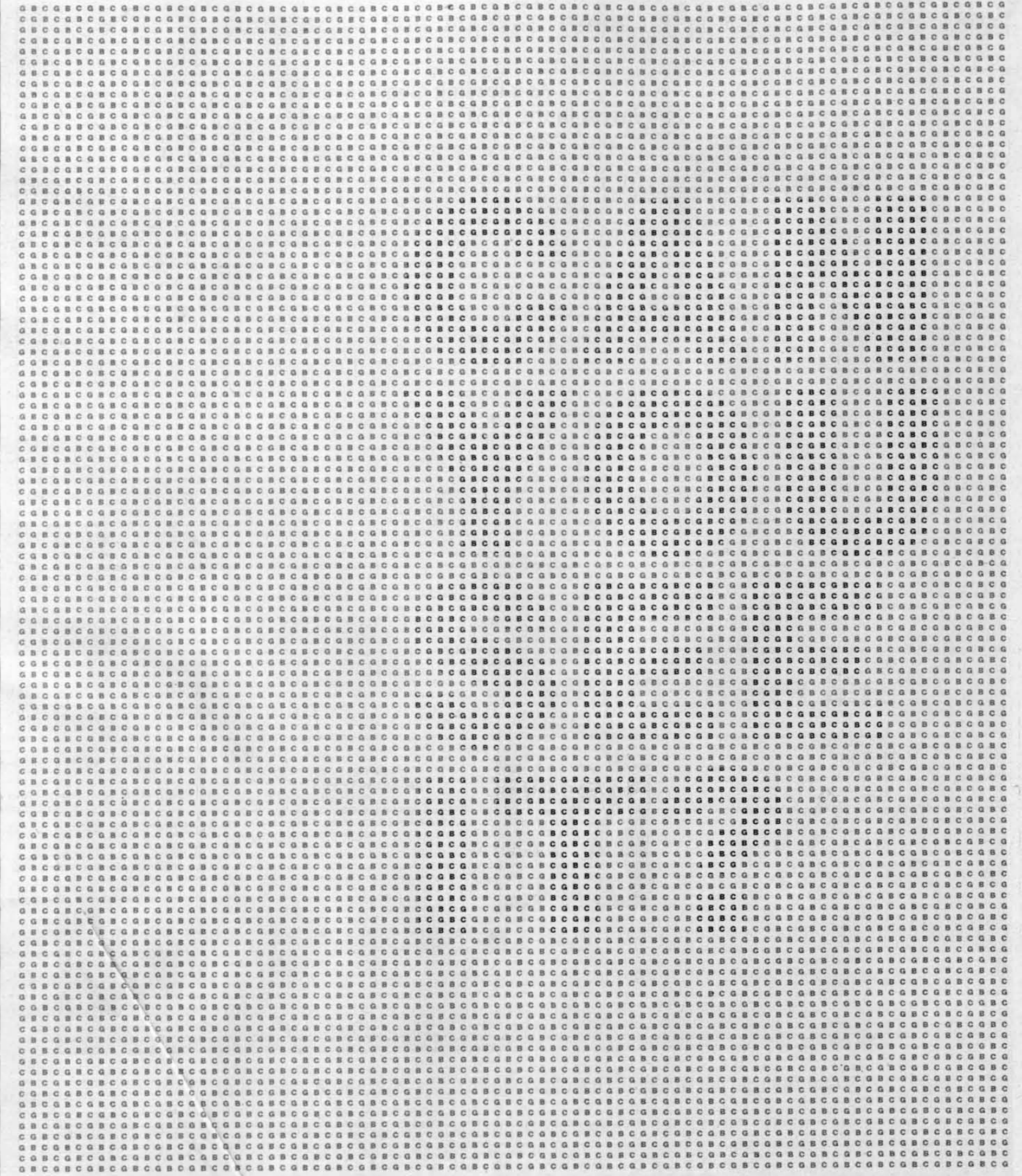
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Tuesday, September 25, 2001

6:00 p.m.

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Year Abroad Yields New Views on Alcohol

Cambridge, from Page 1

sets hanging over me.

I learned how to drink in Cambridge, and got a feeling for my limits. I acquired a taste for fine English beer, served warm and flat; none of this cold, over-carbonated American lager for yours truly. I can't exactly call myself a vinophile, but I do enjoy a glass of wine with a nice dinner.

Cambridge students drink heavily, even by English standards. A recent English equivalent of the traditional "party school survey" put Cambridge at number one. Still, this is not a campus of alcoholics. Drinking is always social — parties, pubs, and clubs. College life provides many opportunities for social drinking. Formal halls, the suit-and-tie, college gown, four-course dinners held every night in Cambridge colleges, are always accompanied by roughly one bottle of wine per person. Even faculty and administrators will sponsor cocktail hours.

Overdoing it over and over again

I don't try to deny the fact or the quantity of my consumption in

Cambridge. I drank often, and I often drank too much. One pint would turn into three, a glass of wine would turn into a bottle, a single would turn into a double, and before I knew it I was dancing in my bathrobe to N*SYNC's "It's Gonna Be Me". Actually, the N*SYNC thing happened more than I care to admit, once even on video. Even now, people who have only heard about it request a performance.

I had fun going out with my friends, having a few, having a few more, having a few too many, dancing all night, stumbling home arm-in-arm, and waking up the next day talking about all the stupid things we did the night before. "Hey, Kevin, remember those girls in the club last night?" "Yeah, dude, I remember." "You were so drunk!" "Yeah, dude, I know."

What MIT needs to learn

Cambridge has never had a Scott Krueger, at least not within the span of institutional memory. Hospitalizations? Maybe, but I never heard of any. English students know how to take care of their

friends, and more importantly, they do. No one would ever be dropped off anonymously at the hospital in Cambridge.

On the one occasion when I drank a truly dangerous amount of alcohol, my friends were there to take care of me, just as I was for them.

Perhaps it's just cultural; if you start drinking at 14 in England, that's considered a sheltered childhood. In fact, parents can buy children of any age a pint of beer with lunch in the pub, which is never far from home. I think it's a law in England, maybe even a royal decree or something, that one can never be more than a five minute walk from a pub. Pub life and everything associated with it is a major part of English culture.

A new scene on both sides

Interestingly enough, MIT has changed almost as much as I have since freshman year. Alcohol was not easy to find on campus that year, and I had very little exposure to drinking in my dorm. Already this year, though, I can see how alcohol has crept back into the

dorms, and students are drinking more openly than in past years. Parties are no longer hidden behind close doors. However, this is a very dry campus in comparison to Cambridge.

MIT students who elect to spend a year in Cambridge through CMI should be aware of what's waiting for them at the college bars. You will be exposed to levels of alcoholic consumption far exceeding those at MIT, but you will never, ever be pressured or forced to drink. Many students in Cambridge never drink, but that doesn't stop them from enjoying the pubs and clubs in town.

Cambridge students who come to MIT, however, are in for a bit of a shock. Many CMI students are over 21, but those who are underage will find themselves unable to legally partake in something that is a way of life in England. Maybe in a year's time, someone will be writing a story for *The Cambridge Student* about how they learned how to stay sober at MIT.

This is the last in a series of Reporter's Notebooks on the Cambridge-MIT Institute (CMI).

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Olin College Opens with Strong MIT Links

By Rima Arnaout

NEWS AND FEATURES DIRECTOR

This fall at Olin College, it's back to school for the first time. The Franklin W. Olin College of Engineering officially opened its Needham, MA campus on August 23, complete with classrooms, students, and teachers.

Olin was founded on ideals that MIT has long valued, including developing new methods of engineering education and fostering entrepreneurial spirit. Moreover, several Olin faculty members and advisors have strong ties with MIT. Whether Olin develops these ties into a more formal arrangement will remain to be seen.

Faculty join Olin from Institute

Of Olin's 22 faculty members, three hail from MIT. Diana S. Dabby SM '91 taught electrical engineering as a graduate student, and taught 6.003, Signals and Systems, as an associate professor at MIT. She also taught electrical engineering and music composition at Tufts University before joining Olin as assistant professor of electrical engineering and music. Dabby moved into her new office at Olin yesterday.

Dabby chose Olin because cre-

ating a new school challenged her creativity. "I really enjoyed teaching [at] MIT and really had terrific students," Dabby said. "I read that Olin was going to give four-year full tuition to any admitted students, and I thought that this would undoubtedly attract the best ones."

"I realized this could be a once in a lifetime opportunity," Dabby said. "I don't think any of [my colleagues] ever heard of a school where everything was being designed."

"The artistic side of me and the more scientific side of me would have the chance to create new things, both in my research and in my classes," Dabby said.

Associate Professor Lynn A. Stein left MIT to teach computer science at Olin, citing the emphasis on entrepreneurship and philanthropy as major benefits. "The opportunity to create a program that does all those good things from the outset was too good to pass up," Stein said. "Olin has the advantage of being extremely small and therefore being able to be personally meaningful and connected for every member of the community."

Olin Assistant Professor of

Mechanical Engineering Daniel Frey taught Unified Engineering in MIT's Department of Aeronautics and Astronautics, winning several awards for distinguished teaching. Gill Pratt, who taught 6.004 (computation Structures) at MIT, is currently serving as Associate Professor of Electrical and Computer Engineering.

In addition, MIT's Dean of Engineering, Thomas L. Magnanti, serves on Olin's President's Council advisory committee.

Professor Woodie C. Flowers PhD '73 is listed as a "Distinguished Partner" of Olin's Faculty. Flowers is perhaps best known for hosting the PBS program "Scientific American Frontiers" and his founding role in MIT's 2.007 (Design and Manufacturing I) competition.

Relationship with MIT informal

While she no longer teaches at MIT, Dabby is a research affiliate at MIT's Laboratory for Information and Design Systems (LIDS), "a lab that really ticks in a wonderful collegiate way," she said.

"These informal relationships already exist," Dabby explained. "I think some formal ones do as well in terms of that a number of people

here in all echelons of the college have colleagues and close ties with MIT. I think a kind of collegial relationship will definitely continue."

Stein said that she will continue to collaborate with MIT faculty, regardless of any formal agreement. "My sense is that Olin generally feels warmly welcomed by MIT, and that MIT has been gracious to us," Stein said.

Olin launched in 1997

Olin College was founded in 1997 when the F. W. Olin Foundation of New York, which has a long-standing interest in improving science and engineering education, pledged over \$300 million toward the enterprise.

Last fall, Olin launched Invention 2000, a two-year program to plan every aspect of the college, including campus life, curriculum, admissions, and governance. This year's students are partners in the college's development, and will return next year as part of Olin's first freshman class.

Olin's entering class of 30 students currently shares most facilities with nearby Babson College. They do, however, enjoy access to the MIT library system.

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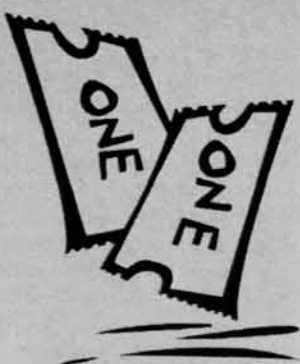
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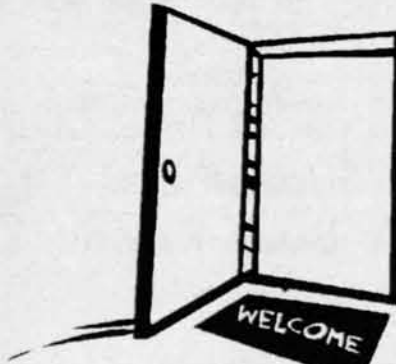
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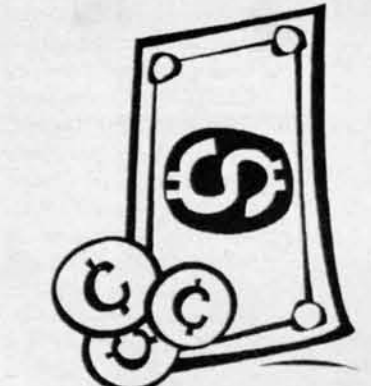
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SPORTS

Women's Volleyball Earns 2nd In F&M Scramble Tournament

By Paul Dill
TEAM COACH

The 2001 women's varsity volleyball campaign began with a special road trip to Pennsylvania to play in the Franklin and Marshall Scramble Tournament this past Labor Day weekend.

The day began with a 3-0 (30-28, 30-25, 30-23) win over Susquehanna University. Outside hitter Nydia M. Clayton '04 led the way, with 13 kills and a .52 hitting percentage.

In the semi-finals, MIT faced host

team Franklin and Marshall, which ranked in the top twenty in the country last season. After a tremendous battle, MIT came out on top 3-2 (28-30, 30-15, 25-30, 31-29, 15-10).

Middle hitter Kelly A. Martens '03 tallied 23 kills, while Captain Barbara J. Schultze '02 led the team with 26 digs.

The finals saw MIT face a very strong Catholic University team, who finished 2nd in the Mid-Atlantic region last season and cruised through their own semifinal game 3-0.

MIT put up a scrappy fight, but lost 1-3 (30-32, 24-30, 30-25, 28-30). However, the match was very close, with MIT losing two of those games by a mere two points. Senior Setter Christina Almodovar '02 racked up 50 assists and 27 digs in the match.

Almodovar and Martens both made the All-Tournament Team. All in all, it was a great start to the season, and it looks as though the team has picked up where they left off at the end of last season.



AARON D. MIHALIK—THE TECH

Cze-Chao N. Tam '03 steals the ball from a Fitchburg State player during the Women's soccer game on Thursday. MIT defeated Fitchburg State 5-0.

UPCOMING HOME EVENTS

Thursday, September 13

Men's Soccer vs. UMASS Boston, 4:00 p.m.
Women's Soccer vs. Salem State 4:30pm
Field Hockey vs. Simmons, 6:00 p.m.
Water Polo vs. Boston College, 7:00 p.m.

Saturday, September 15

Women's Volleyball vs. Mt. Holyoke, 1:00 p.m.
Men's Soccer vs. Rhode Island College, 1:00 p.m.
Field Hockey, Alumnae Game, 1:00 p.m.
Women's Soccer, Alumnae Game, 4:30 p.m.



AARON D. MIHALIK—THE TECH

Temitope O. Sonuyi '05 hurdles a Massachusetts Maritime player during last Saturday's football game. MIT defeated Massachusetts Maritime 29-12.

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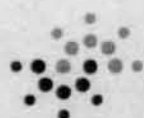
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